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MEETING DARKNESS ON THE PATH

MAGGIE NOWAKOWSKA

from an article by William Carl Eichman,
Meeting Darkness on the Path,
GNOSIS, Winter 1990

"You will be [afraid]. You will be." -- Yoda

"To show the light, you have to burn yourself." -- M. Gorbachev

Any discussion concerning the fall of Anakin Skywalker and the Jedi, or the temptation/transformation of his son, must consider the dark side. What is it? Why is it? How does it affect people?

William Eichman's article, "Meeting Darkness on the Path," in the Winter issue of GNOSIS magazine, defines various facets of the "dark side", especially as they affect a person's search for spiritual enlightenment, whatever tradition of philosophy or religion is engaged.

Of course, explanations of light side and dark side in SW ultimately can be found only in the heart of the individual SW viewer. Each personal explanation is right and correct; I firmly believe such ambiguity is the source of SW's power. Still, for those SE readers who enjoy exploring different perceptions of SW's more esoteric puzzles, I offer this description of Eichman's dark side discussion, along with a few SW applications that occurred to me.

The dark side, Eichman begins, cannot be

avoided. We all encounter some aspect of it in life. Our personal spiritual quests are our efforts to come to terms with what we find on the way, light and dark. "Every one of us," Eichman observes, "from the most perfectly civilized to the imprisoned criminal, harbors an inner, festering neurotic sore, a private shadow of anger, terror, lust, and pain. Seeking truth means experiencing pain and darkness, as well as the clear white light." The irony of looking inward is that such a search opens us to the darkness of spirit we hope to conquer.

The heroic myths discussed by Joseph Campbell, and used by George Lucas to create the SW universe, show us that the dark side can take many forms and demonstrate that temptation always precedes illumination. How the hero--representing each of us--deals with emerging dark impulses is a basic part of their message.

Accurate, practical knowledge of the dark, says Eichman, is as important to success as is in-

tegrity of spirit. "Without study, our conception of the dark side tends to be a primitive relic of childhood creepie-crawlies and bogeymen. An educated and mature attitude toward evil is a necessity... The darkness is not really a 'side' ... it is a tangled web of complex forces, programs, and effects which we repress from ordinary consciousness so that we rarely see its true nature."

Could it be that Anakin Skywalker simply never made it past the part of his training in which he confronted his personal terror? Was Kenobi's presentation to the elder Skywalker not stringent enough? Or was it too theoretical, making it too easy to slide by the actual dangers? Did Obi-Wan concentrate on Anakin's positive points because he inaccurately judged Anakin's self-knowledge?

DIFFERENT ASPECTS OF THE DARK

Eichman divides the dark into four areas, the first of which is the **Biological Dark Side**. This is the easiest side to understand with its familiar images of "evil" as natural predation and disaster which bring about the bloody loss of our loved ones. Simple biological logic says, "what hurts me is evil, therefor the attacker is evil, the disease and the storm are evil. Most human evil," Eichman continues, "appears to be a distortion of natural aggression, territoriality, and herd programming. Unharnessed aggression leads to war and unchecked herd obedience leads to inquisition."

And so the Wampa is called a monster because it attacked Luke, and Lando cannot be a hero for many fans because he contributed to Han's carbonized plight.

The **Cosmological Dark Side**, the most terrifying, contains "...an uncaring eternal universe [where we are] doomed to suffer and die and disappear — that is universal and absolute, cannot be explained away, and cannot be fought."

Here is the neutral Force. It can be used by Yoda and Palpatine alike; just having the talent (or the education) for its manipulation does not make one a good guy.

The **Cultural Dark Side** is the torture, rape, and murder going on around us, surrounding us completely through the persuasiveness of modern communications, numbing our reactions and conditioning us to accept the inevitability of this kind of evil without question.

In the same way, ANH Han Solo reflects the values of Jabba's minions who surround him and permeate his world of business. Greedo is killed by a belly shot under the table and Han walks away, tossing a coin and an apology for the mess

on the bar. He's in it for the money, he tells the senator, and only when she challenges him, breaking the stream of acceptance his society grants the mercenary, does he stop to reconsider the worth of his claim.

Study indicates that the first three dark sides operate impersonally.

Eichman calls the biological and cosmological terrors the backdrop of life. The **biological dark side** is just an aspect of natural predation, disease, and accident — conflict, cancer and asteroid storms can happen to anyone.

Understanding the **cosmological dark side** brings the realization that evil is not "an all-powerful, consciously spiteful, agency determined to do us in — rather, evil is imbalance, ignorance, and accident."

The **cultural dark side** can be seen as simply a human refinement on the biological processes that strengthen a species and enable it to survive — after all, it was either Han or Greedo in that cantina. For the most part, we cannot control our culture, only our reaction to it. Eichman advises us to create a personal "refuge of sanity" from our high-pressure world by living "in the world but not of it."

Maybe Obi-Wan's mistake in practical terms was to not take Anakin away to a place like Dagobah; maybe the war prevented such isolation; maybe Kenobi didn't really understand the importance of his own time spent in the swamps with Yoda and therefor didn't compensate for the wordly, noisy environment of the Clone Wars/Palpatine's government/Alderaan/wherever he trained Anakin.

THE PERSONAL DARK SIDE

The individual, however, can and must face her own personal darkness.

The **Personal Dark Side** is the distillation of how the other three dark sides mark the individual psyche. Eichman sees it as "Freud's Id and Jung's Shadow." He cautions that the depths of personal darkness, the amount of pain and rage stored in the psyche, can be extremely shocking, almost beyond belief.

The realization that this personal "devil" — your own private experience of evil, your own face within the Dark Lord's mask — must be confronted and transformed if a person is to grow in wisdom is difficult to accept. We prefer to find explanations for unpleasant behavior in the biological, cosmological and cultural dark sides.

Anakin fell because he felt threatened by the weakness of the Jedi, because he saw Palpatine's power as a practical solution to grown galactic

problems; because his pride led him astray, or because his friends and lovers betrayed him.

The esoteric teachings of all philosophies and religions report that seeking, and achieving, a measure of serenity usually releases repressed personal "evil". Eichman describes this experience as "...frightening visions, feelings of terror, rage, uncontrollable ego reactions, and countless other usually minor but annoying and embarrassing manifestations." Guilt and shame are our first reactions to recognizing our own personal evil. It feels natural, perhaps inevitable, to identify with the Shadow. After all, we've just been exposed as evil incarnate!

Did Palpatine catch Anakin at this moment, when he was convinced that he was irredeemably wrong?

When a person reaches this point, it's time to remember that everyone has a dark nature; that it's a condition of life in our world. Furthermore, those who have gone before us assure us through traditional teachings that the evil can be dealt with. These frightening visions can be transformed into usable psychic energy, and if they are, vast amounts of personal power and ability can be reclaimed.

Perhaps this answers the question, What did the Jedi do with other darksiders? Maybe everyone must be a darksider at some point in development, and so Anakin's initial forays were not worrisome to Kenobi who remembered his own personal trials. Did Palpatine teach Anakin a "healing" that seemed profitable but which actually led deeper into the dark? Maybe this is what Obi-Wan and Yoda were so worried about when Luke left Dagobah so abruptly. "I don't want to lose you the way I lost Vader." Was Luke's slip into the darkside and his rejection of its temptation to kill Vader what gave him the strength to turn and tell Palpatine "no"?

Eichman warns that the actual process of healing and transforming the eruptions of the dark side can be very complicated. First, because reasoning with the "dark side" has almost no effect. Second, because the energy of the dark nature must be frequently released and expressed, something which is best done consciously, using art or ritual, to prevent an excess flow of psychic energy from harming family and friends.

Again, did the war interfere with Anakin's training? Did chance deal Palpatine the opportunity to seize some trouble caused by Anakin's transformation and blow it out of proportion before Kenobi could counter the self-damnation Anakin would naturally feel? Was Anakin so gifted that Kenobi couldn't counter an unexpected release of energy? Or, was the apparent Imperial fascination with technology so prevalent in galactic society that even Jedi such as Kenobi had begun to disdain old rituals as "unscientific"?

THE COSMIC CHALLENGE

It is when the biological, cultural and personal dark sides have been integrated into the psyche that the cosmological dark side rises again to confront a person, challenging hard won serenity.

"Death, the ugliness of society, the personal devil, return," as Eichman describes it, "all dancing on the strings of nihilism, meaninglessness, suffering, and heedless despair at the impersonal nature of the cosmos. There is no answer that we can comprehend, no purpose of life that we can understand. At this point, we're each on our own—and it's not very comforting to know that the books say we'll live through it."

Maybe, however much Kenobi blames himself, or did indeed contribute to difficult circumstances, the break in Anakin came here, where "we're each on our own." Maybe, no matter what Anakin had learned, he couldn't face the humble position of one person alone in a vast universe, and so willingly answered Palpatine's siren call of domination.

Perhaps he never reached the lesson that says, in Eichman's words, "Light is infinite; dark is infinite. To struggle with darkness is the same as to strive for light. Both darkness and light are illusions; what lies underneath them both is nothing but Being, Bliss and Consciousness. This should never be forgotten."

All successful religions and philosophic ways provide the workable means of transformation such as Eichman suggests. Exactly what sort of ceremonies or exercises the Jedi used to carry their students through this trial could keep furnish discussion busy through the next millennium!

THE OTHER CHEMISTRY

MELODY CORBETT

Not very long ago and in my apartment in Manhattan, I was reading a book called *Fairy Tales: Allegories of the Inner Life* by J. C. Cooper. There was a chapter on the completion of the fairy tale hero's personality. Part of the piece used the term "other half" in reference to the necessary element needed to form the perfect whole. In this particular case, the author was referring to the female half to complement her chosen mate's opposite qualities.

Now, "other half" is a concept that I have seen in more than one essay on fairy tale analysis. In fact, it is a concept that comes up frequently in all Jungian-based psychology. (Most books on fairy tale analysis are based on Jungian theory and, indeed, *Hero With a Thousand Faces* falls into this category also.)

This essay came to mind again a few days later when I remembered Richard Marquand's statement in *Prevue/Mediascene* about creating the supreme intellect.

That's when I decided to play the "what if" game. It goes this way. What is Yoda, Ben, George, Whoever perceived the need for a "new hope"?

The first step would be to find the proper "material"—one young enough to train, one with the basic raw talents (Luke)—test his metal and observe his missing elements. In *STAR WARS*, among his pluses, Luke is a Force talent; he exhibits an eager regard for authority figures (at least for Obi-Wan); he has idealistic views, a low-key earnest nature and a certain sweet naivete.

The second step would be to gather together those missing elements, the balancing qualities that Luke needs. Han seems to be the one that possesses many of these missing parts. He has a playful, irreverent attitude toward titles, an edge of cynicism to Luke's idealism, a high-spirited brashness (some would call it arrogance) to Luke's earnestness, life experience to Luke's naivete, and he also seems to be a natural Force user, although he would deny it. Then, of course, there's Leia, who possesses the feminine element that is so necessary in this formula.

The third step I would think is to check and see if the chemistry is right. In the case of Luke and Leia, the attraction is immediate, at least on Luke's part. The relationship between Luke and Han seems a bit pricklier, but I suppose that's to be expected. (We're dealing with volatile stuff here.)

So far, so good. Now step four. This is the tricky one. It requires time, patience and tempering. It is the training that is offered to Luke in *TESB* on Dagobah, where he must learn to accept, in proper balance, those "Han" qualities he lacks and integrate them into his own personality. This in time should lead him to be able to correctly deal with his feminine half. I would guess this is the most critical step for Luke and, indeed, in this film, it seems to be where things begin to go all wrong. Yoda has reservations about taking Luke on as a pupil, and Luke, in turn, does not respond well to Yoda's instructions.

This alchemical mix (another popular topic in Jungian analysis) is not working, and finally, the apprenticeship is ended when Luke decides he must abort his training to go and save his friends. At this point, he is told by Yoda and Ben of the unwisdom of this decision, but he feels he must leave anyway. On Luke's departure, Yoda announces there is another.

It appears that the alchemist must start his experiment again, only this time with more of a sense of urgency. Where are the proper ingredients to come from? How is the procedure to be carried out?

Let's go back to step number two—Luke's missing ingredients, Han and Leia. Well, Leia had acceptable chemistry with Luke and there certainly seems to be an attraction here with Han, but it's awfully unstable and explosive. Better be very careful. Then there's Han himself. He was all right as a complement to Luke's unbalanced personality—but Han as the sole masculine element? This is going to be difficult.

The cynicism and defensiveness look like major obstacles, but on the positive side, there is a grudging willingness to do right and a natural ability to attract and control the

aspects of his personality that are needed. Hasn't he already found his animal nature in the guise of Chewie? Is it possible that by association some of Luke's strengths have rubbed off, or perhaps these qualities have always existed within Han himself and are starting to resurface? Maybe this will work after all.

The only way to find out is to replace the negative power coupling, set events in motion, and see how he fares in his tests.

The first of these tests looks to be the slug (or the belly of the whale, if you will). Han's a little aggressive with Leia, but overall, he gets good marks. The way he uses his gun to find out the nature of the "cave" is clever and his quick reaction in this discovery is commendable. But, best of all, there is a definite mellowing in his personality. This is beginning to show through even stronger on Bespin. Yes, yes. This might indeed work.

Now for the final test, the alchemical process itself (carbon freeze).

Although each alchemist has his own secret method, there is a definite general order, the object of which is to make gold from base metals, but also to create the "Great Work", the perfect man, the Hero.

The beginning of this process and its proper order is visually detailed at the end of TESB and brought to its successful conclusion at the beginning of ROTJ.

The order is as follows:

Negredo (black)—in this first step the metal is tempered and worked into a more pliable state in preparation for the stages that follow. In symbolic terms, this represents penitence for sin and also the waking of latent forces.

In TESB, this stage is visually depicted with the torture of Han by the black-caped crusader, none other than Darth Vader. The actions and results of this session perfectly match the *negredo* stage. I know. I know. Lando told Han it was just a trap for Luke. But this is my "what if", remember?

Albedo (white)—stage two is called the minor work. It is here that quicksilver (mercury), the female element also called the soul of the queen, is mixed with sulphur (the masculine property).

Sulphur represents fire, dryness, hardness and theoretical knowledge. It requires the interplay with quicksilver (the steadfast

water) to become fruitful and free from all limitations. According to alchemical lore, the two properties together form the basic generative forces of the universe which, acting on each other, form the spirit. To achieve this, there is a firing of the metal that also burns away all of the other impurities. This is known as death of the old life and birth of the new.

Once again, we seem to have a visual match from alchemical formula to film, this time in the carbon freezing chamber where Han and Leia join briefly and then are separated as he is subjected to the carbonizing process, which is described in the TESB Notebook (which contains the official published version of the TESB script), "Fiery liquid begins to pour down in a shower of sparks and fluid as great as any steel furnace." Yes, folks, it's the heat that comes first and not the freezing; and aren't these two very opposite processes (fire and ice, so to speak)?



In fact, this entire section of the film (the carbon freeze chamber) abounds in opposites. In showing us these, we are given a visual depiction of what Joseph Campbell in *Hero With a Thousand Faces* calls that space that only the hero can pass, the space that is guarded by the pairs of opposites, what is known in all works dealing with sociology and anthropology or personal psychology as "the center", the area where time and space converge, "the threshold."

Some of the opposites that come to mind when thinking about this part of the film are, as I mentioned before, male and female, fear and desire, love and hate, black and white, good and evil. This play on opposites holds true even down to the color scheme used in the carbon freeze chamber, blue and orange, which are complementary colors and are in themselves significant.

In J. E. Cirlot's *Dictionary of Symbols* under "colour" is the quote from the alchemic *Abraham the Jew* which refers to orange as the "color of desperation" and then says, "A man and a woman coloured orange and seen against the background of a field coloured sky-blue, signifies that they must not place their hopes in this world, for orange denotes desperation and the blue background is a sign of hope in heaven." Indeed, this does seem to fit the scene presented wherein Han faces his probable death.

Yes, I know that Darth Vader says that the carbon freeze process is just a test that he will put Captain Solo to in preparation for Skywalker's arrival. If that is so, then I think it is one that Han passes quite well.

Now, back to the alchemical process. There is a period in here called putrefaction. It is that time when Dissolution and Disintegration take place—the death of the body and the release of the soul before reintegration and rebirth take place. It is also the three years between films.

Rubedo (red)—this step requires a rapid reheating. This is the third step of the great work, the re-emergence of the masculine principle, and it is associated with passion and sublimation. I looked up "sublimate" in my good old Random House Dictionary. This is the definition I found: "1) to divert the energy of (a sexual or other biological impulse) from its immediate goal to one of a higher social, moral or aesthetic nature or use." Hey, I

don't like the sound of that. In fact, I don't like that definition at all. Ah, here's a definition I like better: "3) to make nobler or purer." This one I can live with.

As in the cases of *negredo* and *albedo*, this stage works well as a visual illustration for the actions it describes. We see Leia setting the dials to activate the operation that will free Han from his prison. Then, in the thawing process, the metal heats to the red (*rubedo*) that is also the name and graphic description of the stage it depicts in this formula. Luminescence seems to eat away at the metal itself as splintered light pushes outward. Han is free; but he doesn't breathe until Leia raises him and, finally kissing him, she signals the rebirth for both him and for herself. This scene (the rescue of Han by Boussch/Leia) has the nice touch of her breathing matching his heartbeat. Of course, this is assuming that the green light on the side of his coffin in marking time with the beat of his heart (as we were told it did at ChicCon).

Well, here we are at the last stage, gold, and I give you this definition, without embellishment, as it comes from Cirlot. (I wouldn't touch this one with a 10-foot pole.) "Gold, the essential element in the symbolism of the hidden god, which is an illustration of the fruits of the supreme illumination." (If you don't like this definition, you can look up gold yourself. Any dictionary will do.)

Is the alchemist at work in these films? Well, visually, the match is almost perfect to the four stages that are stressed in the ancient formulas.

Why does the alchemist have a need to perform this experiment at all? Don't ask me. I'm not trying to make gold.

To what purpose would the end product (gold, the hero) be put? I don't know. I would guess that the gold would hold a different value to all the many people who come into contact with it.

To the Rebel Alliance, it would be a responsible leader; to the evil Empire, an incorruptible opposing force; to a primitive tribe, the sacramental meal; to an ex-cornman and gambler, a dear and trusted friend; to a lonely youth, a concerned older brother; to two droids, a human who does not impose unquestioned servitude; to a giant slug, a favorite decoration; to a bounty hunter, his prize booty; to a 200-year-old Wookiee, a treasure

so valuable there would be no words to describe its worth; and, most of all, to a lovely young princess, it would be her fairy tale prince.

Viewed as an alchemical experiment, there is little wonder that Leia is the one who frees Han. She is the only one who can. She is his female element. In a very special way, she is the "other" that Yoda talks about. She is the other that completes Han's personality and, conversely, he is the other to complete hers. Together, they form the "Great Work."

Simply put, this is a love story. Now, I'm not going to be the idiot to say this is the story most fans see. The thrust of the action in this film obviously goes in other directions, but this story is there; and like the gold it's based on, you must dig deeply to find it, or be an alchemist and make your own.

Please, George, do me a favor. Don't bury your gold so deep next time.

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THANKS!

To Debbie Kittle, Carol Peters, Maggie Nowakowska, Cheryl Pryor, Pat Nussman, Ming Wathne, Sharon Saye, and everyone else who sent in clippings and news.

NEW PRICES GO INTO EFFECT THIS ISSUE!

Welcome to SE's 25th issue! This is a milestone issue because never, in my wildest dreams, did I ever believe that I'd still be doing this little letterzine seven years after its inception! My heartiest thanks to all the wonderful folks that have kept it going for so long! SE literally could not exist without you! Now—on to 50!!

Please remember that new prices go into effect with this issue. Due to rising postage and printing costs, subscription prices are now \$5.00 per issue, \$15.00/3 or \$20.00/year. Back issues 12-14 and 16-24 are still available for \$2.00 each. (The farther back the issue, the rarer it is and, in fact, I believe there are only one or two copies of 12-14 left.) I can't guarantee that this will be the last price hike, although it will probably be at least a year before any increase occurs. I don't even want to think about the latest news that the Post Office plans to raise first class postage to 30 cents next year. **ack** If anything kills SE, it'll be that! Talk about the Evil Empire!

I want to apologize for my tardiness in getting this issue out and in answering my mail since the first of the year. I've been working a nearly full-time, long term freelance job since February 1st. It is absolutely fascinating and so full of "perks" that I plan to stick with it as long as possible. I'm working for a millionaire land developer in Dallas who is engaged in several long, nasty lawsuits, one of them an \$80 million malpractice suit against a large lawfirm here, who botched up the will settlement of his father's estate and enabled his stepmother to swindle the other family members out of their inheritance. Believe me, he's got a case! We are all just agog at the incompetence involved on this lawfirm's part in it all! This place really should change their name to Shyster, Swindle & Steal.

My boss also has a lawsuit waging against his stepmother to get the settlement overturned and get the family money and land returned, and, possibly to start a criminal investigation against her, since there is widespread belief

among those who seem to have reason to know that the woman killed her husband for his money. There is more intrigue and double-dealing here than on a whole season of DALLAS!

My job has been to transcribe nearly 300 taped telephone conversations, which has kept me so exhausted that I blanch at the very thought of coming home and typing some more. Six hours a day is plenty! However, I'm now engaged in another task there, just as massive but not as tiring—indexing several hundred boxes of legal documents that will be presented in the discovery phase of the cases. There are also two paralegals and an attorney at work on organizing this massive project—I've got the easy part!

If that weren't enough to cut into my zine time, the past two weeks (as I write this) have been filled to overflowing with illness. Katy came down with the chicken pox on March 11 and I had to stay home for a week while she went through all that. As she was getting better, I began to run a fever and the lymph glands in my throat swelled up. My doctor diagnosed it as a sinus infection; I'm still taking erythromycin. Then, as Katy and I were on the mend, Randy developed a bad cough and high fever and had to make an emergency visit to the doctor. He was diagnosed as having strep throat! The doc prescribed Amoxil, which is a penicillin drug, but after two days, Randy developed a severe allergic reaction—his whole body turned lobster red and he broke out in hives!! So, back to the doctor he went for treatment for that mess. To date, he has been esconced in the guest bedroom (in semi-quarantine) for five days, still coughing and still running a low grade fever that comes and goes. Sigh...it don't rain but what it pours...

Anyway, on a more positive note, I am definitely planning on attending MWC this year, after three years' absence. I'm really looking forward to seeing all of you again—or meeting you for the first time! I may have a table in the dealer's room, although that hasn't been confirmed yet. In any case, look me up!

See you all in Lansing!



Corellian Archives



Hi!

This is a notice to all the Fan Friends and others in Science Fiction who have express an interest in the Opening of the Science Fiction Fan Zine circulating Library. Your name was either given to me at a Con or passed on to me by others who thought you might want information on how the Library operates.

Included with this notice are flyers describing how the Library operates, and also the material available at this time. Remember please this is not a copy service, and we never knowingly circulate zines that are still available on the market.

Originally a Star Wars Library, we are now open to all media donations. We have many Multi media and some Trek and foreign submissions

I hope you find something to your liking!

Ming Wathne

As of January 90 the following zines have
been cleared for circulation

Combining Forces #1-3
Contraband #1-3
Cosmic Landscapes #4, 10
Crossed Sabers #1-3
(#1 is Millennium I)
Dark Interlude
Datazine #22-38
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Esperl
Evolution of a Rebel
Facets #5-10
Far Realms #1-4/5
Flip of a Coin #4/5-12
Force, The #1,2.
Fortune and Glory
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Knight of Shadows
Lighter Side of the Force,
The #1-2
Masiform D #13, 15
Mos Eisley Chronicle
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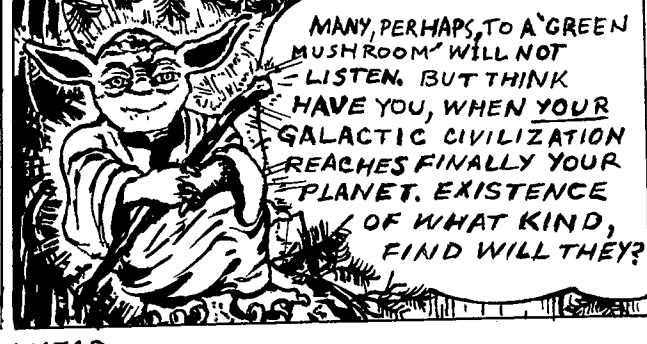
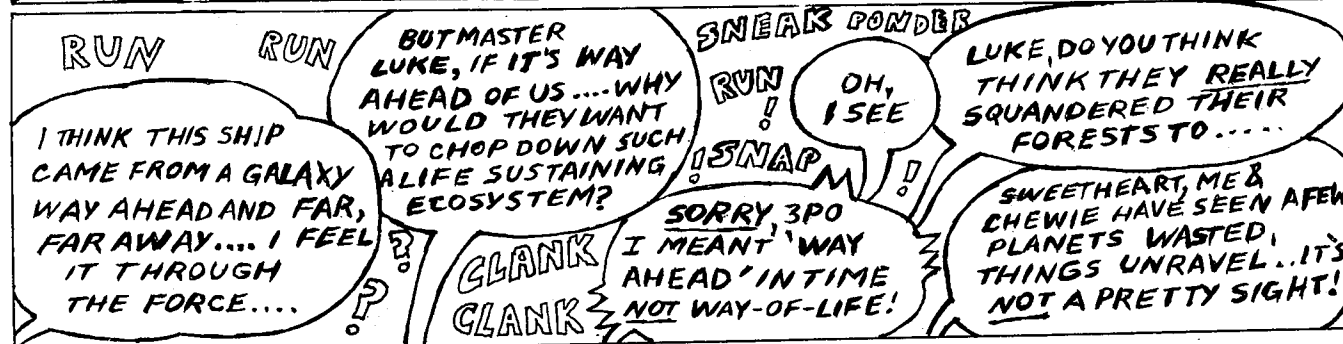
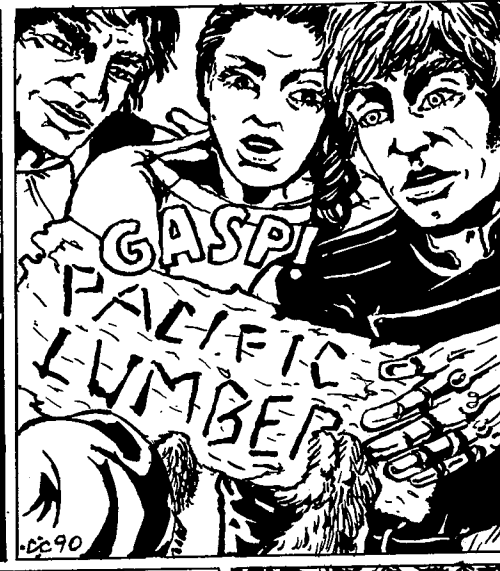
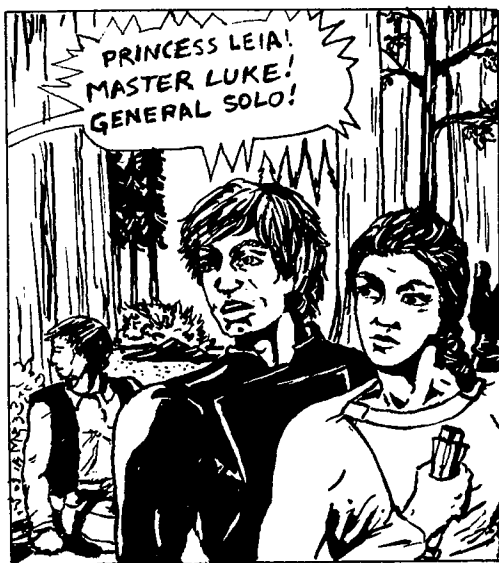
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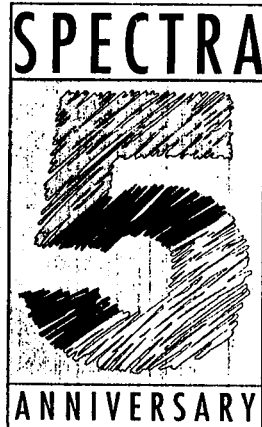


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Publisher Weekly 2-2-90

HARRISON FORD:

The Man Behind INDIANA JONES

Harrison Ford is back for his third installment as that daring archaeologist, Indiana Jones. This time Indiana's father, played by Academy Award-winner Sean Connery, is along for the ride in **Indiana Jones and the Last Crusade!**

Meet Harrison Ford, a.k.a. Indiana Jones, as he talks with Erol's in this captivating interview.

Erol's: Now that you've completed the Indiana Jones trilogy, is this the last that we'll see of your Indiana Jones character?

Harrison: I don't think we've exhausted the potential of the series, but I think it's reasonable to get out while you're ahead.

The three of us (George Lucas, Steven Spielberg, and Harrison) agreed from the beginning of this project to do three films—if we could all agree on the scripts, which we did. We have done three and we were well-served by the idea. But now, I think it's time to get on to something else.

Erol's: There have been some articles written that you weren't necessarily thrilled with the idea of doing a third Indiana Jones until the father/son idea came along. Was that a key factor to your doing *The Last Crusade*?

Harrison: There were a couple of scripts that came out before this one...when we hit upon the device of the father, we came to terms with one of my real ambitions, which was to somehow deepen the character—to see another side to Indiana's nature so that we wouldn't be serving—you know, warmed over hash to the audience.

Erol's: You said the potential of Indiana Jones has not been exhausted. Does this mean the door is open for a possible, additional Indiana Jones movie?

Harrison: I don't do 'em alone, you know. It comes from George (Lucas) and Steven (Spielberg). I have a lot of other things to do, so I don't worry about it or think about it. If they were to come together and decide to do another one, I might be interested, depending on whether or not the script pleased me.

Erol's: You've done something that a lot of other actors wouldn't do. You've turned some of *The Last Crusade* over to Sean Connery...

Harrison: ...I gave it to somebody—I didn't give it away to a schlump...I mean, it seems like a wise choice. I'm delighted to



have Sean. I'm not competitive as an actor. I wanted the best possible support that I could possibly have—that the film could have. So, I was aware of how much he could do for the film. I felt that I could take care of myself.

Erol's: The chemistry works extremely well between you and Sean. Were you conscious of this when you were shooting?

Harrison: Yeah, it was clearly working. It felt like old vaudeville routines...it felt comfortable working with Sean right from the beginning. We seemed to both fall into that relationship very easily. And I think that's a tribute to how well it was written as much as anything else.

Erol's: Was there any apprehension to working with Sean in having been the action-hero of the early '60s and '70s?

Harrison: No, not at all. I'm not competitive as an actor. My first reaction, when they proposed Sean for the role as my father, was that he was not old enough—and that I was too old! I forgot, the character that I play is twelve years younger than I am and Sean is 12 years older than I am—so, that sort of works out all right!

Erol's: What's the most difficult stunt in this film for you?

Harrison: I can't say that anything was very difficult—as much as it looks. It's demanding, physically. Everything is manageable in bites, in small enough bites that it wouldn't kill you. There's a lot of effort being made by the stunt department and other people to make it possible to do all those things. The fun is really the process for me. Working with a group of people to put the thing on its feet is fun for me. I like the process—my favorite part of filming is not the actual day to day shooting.

Erol's: Have you ever accidentally popped yourself with the whip?

Harrison: I sure did, I sure did—quite a bit.

Erol's: Do you get to draw the line on what stunts you will or will not do?

Harrison: They draw the line. But sometimes I'm all prepared to do the stunt and they say, "Hey, come on, you can't do this!" There were things that I thought were safe enough to do, I thought there was some value in it. For instance, I did this swinging scene from one place to another with the whip. But they wouldn't let me crash through the window. Although, the shutters were made of balsa wood and

the glass was sugar glass. And the reason I was anxious to do it, was because we would then have that arrival through the window and the camera would stop on my face to make it a good, glitzy stunt. But the stunt guys came over and sort of worked it out among themselves. I don't do anything that's dangerous. I know how important it is to stay alive until the film is over!

Erol's: Over time, which of your films do you feel will have staying power with the public?

Harrison: The Indiana Jones trilogy will obviously last. The *Star Wars* films will last. **Witness**, **Working Girl** and a lot of films that didn't get much reception at first when they came out in theaters. For instance: **Frantic** and **The Mosquito Coast** didn't fair well here in the States, but did real well overseas.

Erol's: Harrison, can you rank the three Indiana Jones movies as your favorites in order?

Harrison: 1-2-3.

Erol's: Okay, do you have any particular one that you enjoyed working on more than the other?

Harrison: No, actually all three were fun to make. I was more pleased with the end results of the first and the third than I was with the second. But they were all fun to make.

Erol's: What projects do you have coming up next?

Harrison: *Presumed Innocent*. Based on the best-seller, it's a different role with a wonderful character. A real interesting investigation of criminal justice—what it's meant to be; how it's actually practiced.

Erol's: Who's costars with you?

Harrison: Brian Dennehy, Treat Williams, Bonnie Bedelia, and Greta Scacchi.

Have you rented a Ford lately?

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Return of the Jedi	Science Fiction	PG cc
Star Wars	Science Fiction	PG cc
Witness	Drama	R cc
Working Girl	Comedy,	R cc



Lucas Testifies in Calgary Court That 'Jedi' Ewoks Were His Idea

By MONICA ZUROWSKI

CALGARY, Canada—The short furry creatures called Ewoks in the 1983 film "Return of the Jedi" evolved from a script written by producer George Lucas in 1974 and were designed—partially—with Lucas' family dog in mind, Lucas told a Canadian court Thursday during his testimony as a defendant in a \$129-million copyright-infringement case.

Lucas, who has been accused of stealing the name and concept for the Ewoks from a Calgary writer, said he created the Ewoks in his original 1974 draft of "The Star Wars," and came up with the name by reversing the syllables of the character he called Wookie and rhyming it with the Northern California Indian tribe known as the Miwok (pronounced: mee-walk).

Calgary writer-producer Dean Preston testified earlier in the week that he invented the Ewoks in a script called "Space Pets" that he wrote in 1977 and mailed to Lucas in 1978. Lucas denied having read or received the script from Preston.

Lucas' appearance in Calgary became its own spectacle Thursday as reporters from all over Canada competed for the 24 seats set aside for the media inside the small federal courtroom in Alberta where Justice Andrew MacKay is hearing the case. MacKay ordered the door to the courtroom left open to allow the overflow media to hear

Lucas' testimony from the hallway.

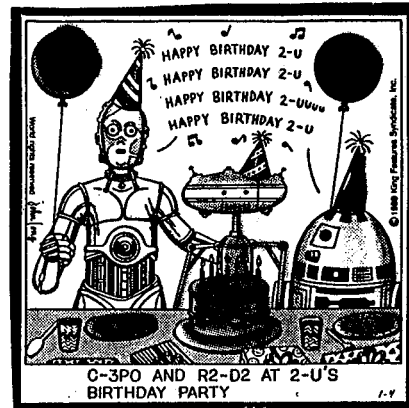
The producer said he wrote what he then called "The Star Wars" with the intention of it being one movie, but "realized I had more story and material than I needed for one film." He broke the story up into three parts, which became "Star Wars" (1977), "The Empire Strikes Back" (1980) and the Ewok-featured "Return of the Jedi" (1983).

Lucas said he had originally intended to have a race of primitive creatures emerge as heroes after fighting and beating the technologically superior Empire forces and that he planned that race to be 8-foot-tall Wookies. But before he began filming, the Wookie had evolved into a sophisticated character able to fly spacecraft and understand technology, so he went back to the drawing board—literally—and came up with the tiny Ewoks.

Three artists, inspired by the looks of both the Wookie and Lucas' Alaskan malamute, came up with the final concept for the Ewoks, Lucas said. The three artists are scheduled to testify later in the trial.

Lucas' Northern California-based company, Lucasfilm Ltd., and 20th Century Fox Canada Ltd. were also named as defendants in Preston's suit. The trial is expected to end next week.

Zurowski is a reporter for the Calgary (Alberta) Herald.



GEORGE LUCAS IS SUMMONING the Force! The cinemagician is scripting *Star Wars I*, voyaging back in time to the beginnings of the spacefaring heroes' saga. The three installments already filmed—*Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*—form the central trilogy of the projected nine-part epic. The latest entry will feature an all-new cast. May the tour de force be with him!



GEORGE LUCAS

Mark Hamill

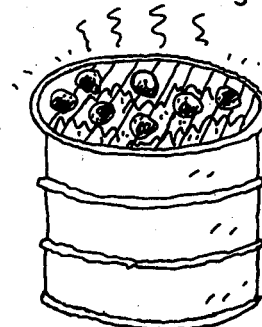
Our family created a Christmas tradition where the older children would go into the garage and dress up as elves.

Then they'd run around the house and through the neighborhood.

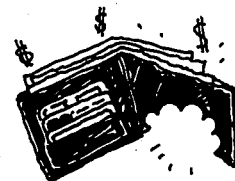
When the younger children saw them through the windows, they got very excited—and I did, too!

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Signs of the Season



chestnuts roasting over an open fire



Spielberg nipping at your wallet

Lucas Due to Testify Today in New Episode of 'Ewok Wars'

By MONICA ZUROWSKI

CALGARY, Canada—The first shots in what local wags are referring to as "Ewok Wars" were fired at super-producer George Lucas this week in a Canadian federal courtroom where Lucas himself will take the stand today as one of the defendants in a \$129-million copyright infringement case.

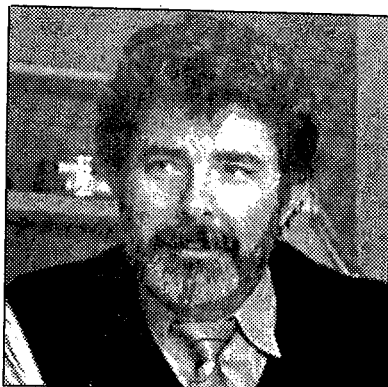
Lucas, his company Lucas Films Ltd. and 20th Century Fox Canada Ltd. have been accused by Calgary writer Dean Preston of stealing the idea for the furry outer-space creatures introduced to the world as Ewoks in Lucas' third "Star Wars" film, "Return of the Jedi," in 1983.

Preston testified Tuesday that he created Ewoks for "Space Pets," a script that he wrote in 1977 and mailed to Lucas at 20th Century Fox in 1978. Preston said "there are many striking similarities in 'Return of the Jedi' and my script. The most obvious is the Ewok and the name of the Ewok." Preston said he came up with the Ewok name while phonetically fiddling with the phrase "He walks."

In depositions, Lucas has denied having ever seen Preston's script and during his testimony, Preston acknowledged that he cannot prove the script was even delivered to Lucas. After mailing "Space Pets," a children's adventure story about four space explorers who land on a planet populated by the creatures he called Ewoks, he said he never heard back from the either the studio or Lucas. Nor was the script returned to him.

The 53-year-old Preston, who describes himself as a free-lance artist and personal manager for singers, testified that the descriptions of his creatures in "Space Pets" closely resemble the Ewoks as they appeared in "Return of the Jedi," and that in his script he created for them similar homes, weapons, traps, clothing, bikes and drums.

David Frederick Hurry, a British Columbia writer, testified this week that he edited and enhanced



George Lucas is accused by a Canadian writer of stealing the idea for the furry Ewoks in "Return of the Jedi." He denies the charge.



"Space Pets" for Preston in 1978 before it was mailed to Lucas. In the "defense statement" given to the court, Lucas maintains that he created the Ewok as a small primitive version of the long-haired wookiee that was introduced as Han Solo's sidekick in "Star Wars" in 1977.

Preston told the court that he did not think much about "Space Pets" and the fact that Lucas had not responded to it until 1982 when, during a trip to Los Angeles, he saw a small Japanese car on the road with a vanity plate that read "Ewok." He said he followed the

car, and saw two small people, "either midgits or dwarfs," get out and learned from the driver that the two people were actors playing small characters known as Ewoks in George Lucas' next "Star Wars" picture.

"I felt a funny feeling in my stomach," Preston testified. "I knew after the conversation with the driver, my script had reached George Lucas. He had used my name, Ewok, even my creation."

Preston said that when he returned to Calgary, he registered Ewok as a trademark in Canada. The trademark was later revoked due to his failure to financially exploit it. The "Space Pets" script was not copyrighted until last year, but in Canada, copyrights are automatic if authorship can be proved.

So far, Preston's contentions have been supported by Hurry, by

two of Hurry's family members and by a former West Virginia municipal court judge—an associate of Preston's—who testified that Preston had been talking about writing a space story since the late

'60s and first described to him the furry creatures that resembled Lucas' Ewoks in 1974.

Canadian attorney W. Graham Dutton, who is representing all three defendants in the trial, said Lucas would not have read Preston's script even if it had been sent to him. "George Lucas has never, ever examined unsolicited material such as this," Dutton said.

Preston characterizes the case as another example of the little guy being ripped off and overmatched by a giant.

"It's a David-and-Goliath story," he quips. "It's not easy for someone like me to take on someone like George Lucas."

Preston called the \$129 million he is asking as "my fair share" of the billions of dollars that have been spent worldwide on the "Star Wars" series, merchandising and an Ewok TV movie.

The non-jury trial is expected to last another seven days before Justice Andrew MacKay. ♦ ♦

Zurowski is a reporter for the Calgary (Alberta) Herald.

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INDIANA JONES AND THE LAST CRUSADE ★★★★★

Harrison Ford, Sean Connery, Alison Doody. Directed by Steven Spielberg. 1989. Rated PG-13. (Paramount tape, 127 min., Hi-Fi stereo, \$24.95, available Feb. 1)

BY RICHARD SCHICKEL

Indiana Jones is, I think, one of the figures by which history is going to define the 1980s. His Stetson is already in the Smithsonian, and his bullwhip seems sure to follow. Unlike, say Ronald Reagan's jellybeans or Jane Fonda's leotard, these

Ford, Connery: completing a hat trick.



are the symbols of unalloyed delight—no pain, all gain. For Indy, in Harrison Ford's delightfully crabby characterization (no one ever more vividly projected the put-upon quality of a superhero's life, the sense that it is, inevitably, one damned dangerous thing after another), reminded us of the best in our heroic tradition.

Indy's archeological quests were not for wealth, they were for the symbols of our spiritual longings. His enemies were not routinely sordid spies or drug smugglers of the typical action-adventure movie. They were much more self-consciously evil figures, generally Nazis as witty as he was—and equally clear about the ideological value to their black cause of, for example, the Holy Grail, which is the object of everyone's desires in *Last Crusade*.

This latest movie is further enriched by another sweeter, more comedic and more psychologically basic sort of conflict: between Indy and the father from whom he has been estranged for years, but to whom, of course, he must prove himself. The great Sean Connery is wonderful in this role—stern, absent-minded, full of gumption.

It is part of the grace of these movies that, though they are rooted in a rich layer of subtext, they are never grounded by it. They are quick of tongue and even quicker of foot. Their chases and cliffhangers depend for their effectiveness not on massed forces or huge expenditures of TNT. They are all sleight-of-hand, state-of-the-art editing—a grabbing hand, a slipping foot, a hidden weapon revealed in one nanosec-

ond, surmounted or dispensed with in the next—and, quick, before Indy (or the audience) can grab a breath, on to a new peril, a fresh menace. This is technique pushed to its limits, and I love the movie-makers' showoff confidence in their own skill—and their confidence in our ability to speed-read their intentions.

Indeed, I think that, taken as a whole, the *Indiana Jones* series represents Spielberg at his best, striving neither for sentiment nor for importance—just cheerfully, unpretentiously demonstrating his mastery of the movies' utterly basic, utterly unique ability to propel us heedlessly through time and space, enlisting our sympathies mainly through a rush of imagery rather than a rush of words. And I think this last installment in the popular series, made with the same care, conviction and energy as the first, but orchestrating the elements of a delicious formula at a still higher level of sophistication, may well be the best of his best.

The standard cassette edition which I viewed has been panned and scanned with great care. A letterboxed version for purists is also being made available by Paramount in the Super VHS format (*and will be reviewed in a later issue of VR as soon as a copy is made available—Ed.*). A laser disc edition is being released by Pioneer LDC in both letterboxed and panned-and-scanned versions. One caution: Whichever you select, try to play it on the best available sound system. The drive and power of John Williams' score, not to mention the brilliant effects track, are integral to the success of this movie and cannot be properly appreciated on just the usual TV speaker.

Richard Schickel is a movie critic for Time and the author of Schickel on Film, The Stars, The Men Who Made Movies, Selznick and other books.

HARRISON FORD, RELUCTANT ICON

While his *Last Crusade* dad Sean Connery is most associated with one legendary screen character, Harrison Ford has had the good fortune (or perhaps misfortune) of being the incarnation of two latter-day cinema icons: Han Solo (of the *Star Wars* series) and Indiana Jones. VR's Glenn Kenny caught up with Ford after a Paramount screening of *Indiana Jones and the Last Crusade* to get a few pertinent thoughts from the usually laconic Ford.

VR: *Crusade* director Steven Spielberg has referred to this movie as his apology for Indiana Jones and the Temple of Doom [the second in the series]. Is it that way for you as well?

FORD: Well, this movie progresses the character of Indy more than that one did. I recognize the Temple problem, though. I think it was a reasonable attempt to stretch, and to take audiences to

the darker side of the genre. But it came out too dark. Of all the Indiana Jones movies, *Indiana Jones and the Temple of Doom* is the one that's least accessible to kids.

VR: *George Lucas has said that this is it for Indiana Jones movies. Given the physical demands these movies make on you, are you relieved?*

FORD: No, I'm not, but I am ready to move on to somewhere else. The physical demands aren't a problem, but genre movies don't really have too much ambition.

VR: *When doing these action-oriented movies, where do you draw the line on what you yourself will or won't do as far as stunts are concerned?*

FORD: It's a semantic distinction, so bear with me. I don't do stunts. I do physical acting. The real stunts I leave to those who are supposed to do them.

VR: *How much fun was it to make *Last Crusade* as opposed to *Raiders of the Lost Ark*?*

FORD: On a scale of one to 10, this one was about 8.5. *Raiders* was an 8.45.

VR: *You're known as being resistant to doing interviews.*

FORD: My problem with interviews is that, especially if you're asked about your private life, the truth unspoken is the truth, and the truth spoken is a lie. But you [in the press] help us sell movies, and we help you sell magazines. You choose to do it or not. I'm a profit participant, a businessman. It's in my interest that this movie does well.

VR: *Now that the door is closed on the Indiana Jones series, is there any talk of another *Star Wars* movie?*

FORD: Not in my house.

All-Science Fiction Channel Slated for Cable

■ **Television:** The service will feature sci-fi, fantasy and horror programming. Backers seek the financing and cable systems that will carry the channel.

By STEVEN HERBERT
Times Staff Writer

When cable television networks were being formed about a decade ago, among the first were all-movie, all-sports and all-news services. In the years that followed, seemingly every genre has gotten its own 24-hour channel, ranging from all-music video to all-home shopping.

A Florida entrepreneur believes there is room on America's cable boxes for another "all" service. A year from now, Mitchell Rubenstein plans to launch the Sci-Fi Channel, which will be devoted to science fiction, fantasy and horror programming.

Rubenstein, the network's president, says the network will air a mix of original and repeat shows. The original programming will include game and talk shows, docu-

mentaries and cartoons. The network also plans series on computer software, NASA, archeology, dinosaurs, comic books and science. Much of the programming will originate from its studios in Orlando, Fla.

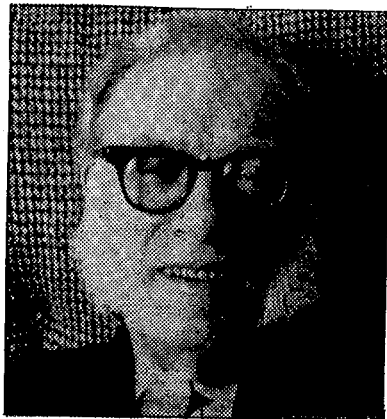
The network's most ambitious project is "Isaac Asimov's Universe," an anthology series created by the legendary science-fiction author. Rubenstein hopes the series will be a joint venture between his network and a major studio, with the studio retaining foreign rights.

Asimov is on the channel's board of advisers, as is "Star Trek" creator Gene Roddenberry and author Martin H. Greenberg.

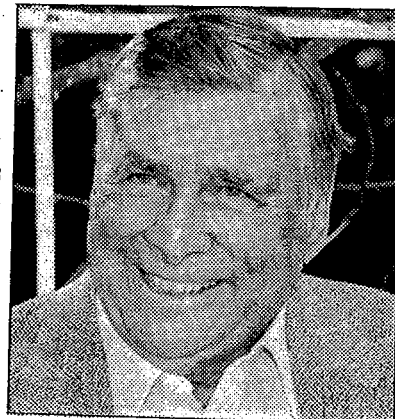
The Sci-Fi Channel, however, will have many hurdles to clear before getting off the ground.

"Each year we hear from about 10 groups who want to start new cable networks," said Larry Gerbrandt, vice president and senior analyst of the Carmel-based media research and investment firm of Paul Kagan Associates Inc. "Usually four to six show up at the industry's trade shows and an average of one a year gets on. It will be an uphill battle for the Sci-Fi Channel."

The first need is money. Start-



The channel will feature an anthology series by Isaac Asimov.



Gene Roddenberry will be an adviser to the Sci-Fi Channel.

up costs are being shouldered by Rubenstein, who had owned and operated cable systems in the Midwest and Southeast before selling them in January. Arrangements for additional financing are being handled by Shearson Lehman Hutton.

"We perceive there to be a very broad universe of potential interested entities that would like to have a piece of the channel," said Frank Yeary, an associate with Shearson Lehman Hutton's media communication group.

Another hurdle will be getting enough cable systems to carry the channel. That task has become more difficult as the available channel capacity has diminished.

"To launch a network these days, you need at least 5 or 6 million homes at launch and [must be able to] see your way to 25 million by three years," Gerbrandt said. "You don't even hit 'break even' until 20 million to 25 million."

Rubenstein hopes the network will be in 7 million homes at its launch, and projects an annual 30% to 40% growth.

"I anticipate that it will take four to five years to bring it to profitability because we're plowing so much into programming," Rubenstein said. "It would only hurt ourselves if we put less money into programming."

The Sci-Fi Channel was born out of a brainstorming session and buttressed by a marketing survey.

"It just hit me that it was a great concept," Rubenstein said. "We examined analogies to other areas where science fiction was commercially successful to see where we'd be successful. Science fiction publishing is a huge and respected arm

of publishing. Comic books are very successful and 20% of video rentals are devoted to science fiction, fantasy and horror. The more we explored, the more we became comfortable that science fiction was a legitimate business and very popular in the U.S."

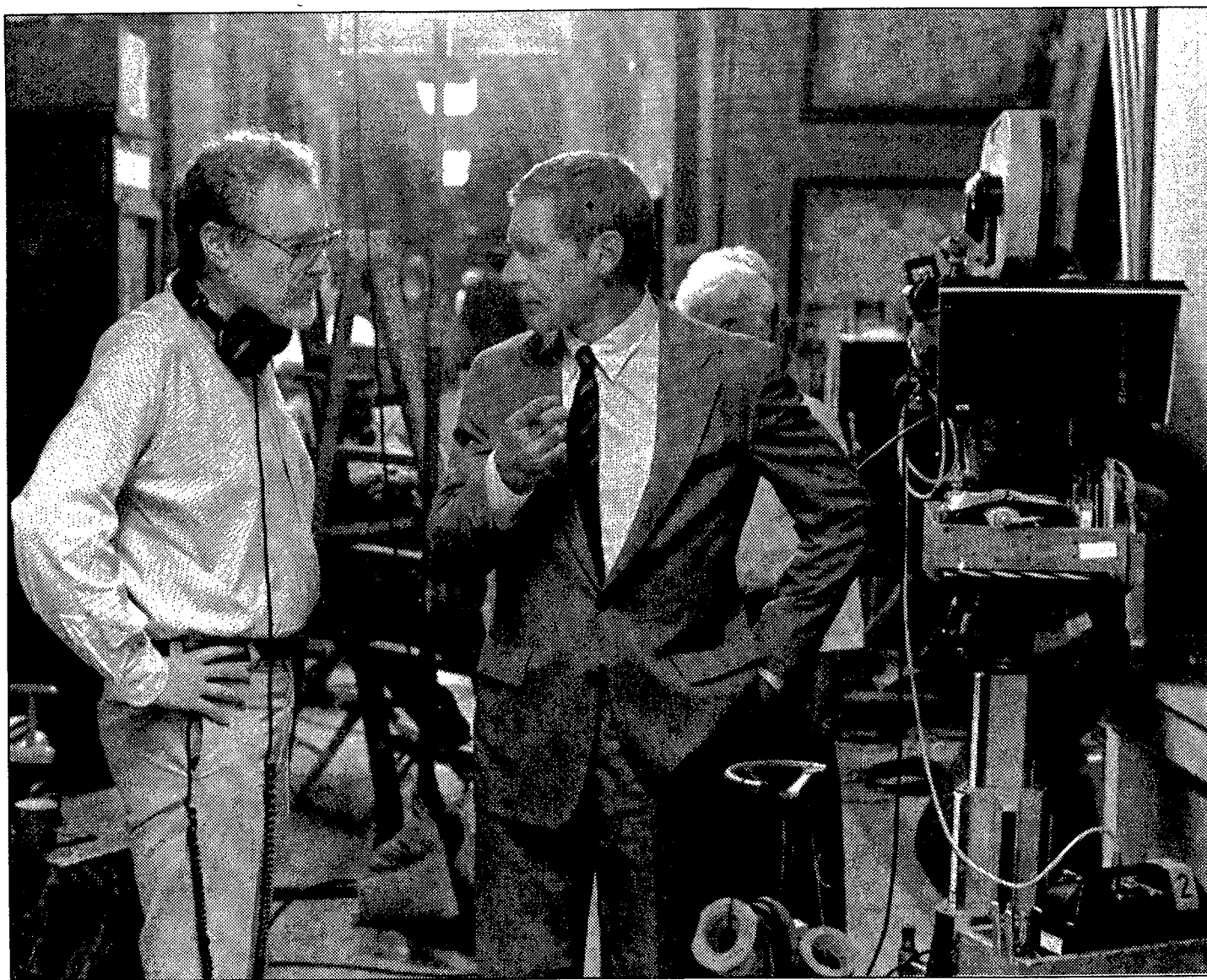
In January, Rubenstein commissioned a Gallup Poll of approximately 1,000 cable subscribers. The channel said the survey revealed it would be at least as popular as Nickelodeon (a children's network), and probably more popular than MTV for viewers from age 12 to 49.

Although Rubenstein talks with optimism over the many areas where science fiction has proven popular, an area it has not fared well in is television.

Television's most memorable science-fiction shows, "The Twilight Zone" and "Star Trek," never cracked Nielsen's Top 25 over the course of a season.

Recent science-fiction programs have fared even worse. A CBS revival of "The Twilight Zone" was canceled midway through its second season in 1987. NBC, over the past eight seasons, has tried nine science-fiction or fantasy series, and eight were canceled in two seasons or less. The ninth, "Quantum Leap"—the lone science-fiction series currently on the three major networks—is ranked 67th among 85 prime-time shows.

Rubenstein's first response to science fiction's problems on network television is to give a broader definition to the genre. Among the series he plans to include are former network hits "Bewitched" and "My Favorite Martian."



JOHN SEAKWOOD

Alan Pakula, with Harrison Ford, on set of "Presumed Innocent": "The challenge is to make the film work in *its* terms."

Order in Alan Pakula's Court

■ **Movies:** Film director cracks a tough murder case in adapting best-selling 'Presumed Innocent' novel for the big screen. And Harrison Ford is his chief character witness.

By CHARLES CHAMPLIN
TIMES ARTS EDITOR

NEW YORK—Film making is a sequence of choices, and adapting Scott Turow's best-selling novel "Presumed Innocent" to the screen involved a formidable assortment of them.

Courtroom dramas have been popular ever since the movies learned to talk, and the best of them (to cite only three: "Witness for the Prosecution," "The

Paradine Case," more recently "The Verdict") generate wonderful helpings of suspense and surprise.

Concealing the surprise is the artful task always, seldom more testing than here, where a prosecuting attorney is accused of murdering the gorgeous colleague with whom he had been having a fling. Remarks director Alan Pakula, "You'd say the book was made to be a picture. But it's not that simple. When I read it, I saw right away that it was a tough one."

The first difficulty was that "Pre-

sumed Innocent" is written in the first person.

"That means," Pakula says, "that the character is identified and revealed by the writing. Turow [himself a lawyer] also uses certain narrative tricks which are achieved by the first person. The challenge is to make the film work in *its* terms. Not the least difficult adaptation I've been involved with," he adds wryly.

On a hangar-sized sound stage at the Kaufman-Astoria Studios in Queens, built originally by Paramount in 1921, Pakula is back in the dark, suspenseful genre of his "Klute," "Parallax View" and "All the President's Men." He is directing from a script by Frank Pier-

Please see 'INNOCENT,' F6

'INNOCENT': Pakula Cracks a Tough Murder Case

Continued from F1

son, who is himself again in the criminal proceedings territory of "Dog Day Afternoon."

What appeals to Pakula thematically about the project is that "it's a book about the most rational part of man—the laws he's created that let civilization proceed—versus man's most primitive passions. It's man at his most and least controlled, and a central character who's involved in both ways. The conflict is endlessly fascinating to me."

Harrison Ford plays the lawyer. Bonnie Bedelia is Ford's wife, Raul Julia his defending attorney, Brian Dennehy the prosecuting attorney, Paul Winfield the judge and Greta Scacchi the luckless love. Gordon Willis, who will next be off for four-plus months in Italy and elsewhere shooting "Godfather III" for Francis Coppola, is again Pakula's cinematographer.

On the 39th day of shooting, roughly halfway through the schedule, the company has settled into Astoria after location work at several places, a Newark courtroom and a public-housing project among them.

Part of the stage has been curtailed off to heavy darkness. Ford and New York actor John Spencer, playing an investigator, sit in a car. Two curious rubber-tired dollies

with headlights mounted on them are pushed slowly back and forth behind the car, while at one side a crewman waves a filter in front of a spotlight as it goes on and off.

The effect is of oncoming cars raking their headlights across the men's faces while other cars weave in and out of traffic behind them.

'Our hero's a man devoted to the principles of law, yet in himself he finds this uncontrolled behavior, this overwhelming passion.'

—Director Alan Pakula

"It's called a poor man's process shot," Pakula says between takes. "Don't forget to drive, John," he tells Spencer before the next take. An unseen worker rocks the car ever so slightly.

Ford and Spencer are presumably en route to a confrontation, already shot, at the housing project. There is a fair amount of exposition to get through, and the raking lights and the alternations of darkness and glare invest the talk with

visual excitement.

The trickeries of the trade are invariably intriguing to watch, and as often as a visitor may have been on movie stages, the ingenuity and the thoroughness with which sets are built and decorated never seems less than awesome.

The veteran production designer George Jenkins, whose first movie was "The Best Years of Our Lives" in 1946, has constructed a courtroom that was inspired partly by one he and Pakula visited in Cleveland during an extended tour of Midwest courthouses last spring. (Pakula had thought at first of shooting in a courthouse, but the production would have taken longer than any courtroom could be made available.)

The sculpted marble columns and the heavy furniture seem to have been in place forever. The huge mural, darkened by time, behind the judge's bench is, in fact, a photocopy of the mural in the actual Cleveland courtroom. The great eagle is carved from Styrofoam and the columns ring hollow, like empty cartons, but the verisimilitude is quite extraordinary.

In the judge's chambers there are photographs from his career and his family life, all created for the

Please see 'INNOCENT,' F7

(NEXT PAGE)

Even 1980's best genre movies had some edge to them. Irvin Kershner's *The Empire Strikes Back* (the best of the *Star Wars* films) was the rare outer-space fantasy—and the rare George Lucas-produced movie—that didn't end by pasting a smile of mystical uplift over the universe. It featured manic-depressive shifts of mood: the scenes of Luke Skywalker being whacked around and mutilated took the audience from the first *Star Wars* film's womb of childhood to an adolescent world in which adventures are paid for with pain and grief.

FORCE OF LAW: Lucasfilm Inc. is suing rapper Luke Skyywalker of the group 2 Live Crew, alleging that the singer has tarnished the clean-cut image of the similarly named *Star Wars* movie hero. The \$300 million federal lawsuit charges the rapper, whose real name is Luther Campbell, and Luke Skyywalker Records Inc. with trademark infringement, dilution, unfair competition and unjust enrichment.

Drama movies are also affected by skyrocketing costs

By ALJEAN HARMETZ

New York Times News Service

HOLLYWOOD — Movie studios are always trying to rein in their budgets. But once again the costs of making a movie are galloping away.

This time, comedies and dramas — traditionally low-budget alternatives to films with expensive car crashes and special effects — are joining the charge.

Five years ago, comedies and dramas were made for \$10 million to \$14 million.

Now "National Lampoon's Christmas Vacation," which celebrates Christmas at home, cost Warner Brothers more than \$25 million.

Columbia's "Postcards From the Edge," a drama based on Carrie Fisher's autobiographical novel about a mother and daughter who are both movie actresses, cost approximately \$22 million. . .

'INNOCENT'

Continued from F6

movie, naturally, and not likely to be more than glimpsed by Willis' camera, but adding to the aura of credibility within which Winfield and the other actors can perform.

The diplomas in all the law offices are similarly the real thing, up to a point, and the artifacts, including scrolls and trophies, are as if borrowed from the lives of the principals.

During a wait while lights are being reset, Harrison Ford says, "Some of my friends warned me that it would be a limited part, thin and boring. Their argument was that things happen *around* Rusty [the besieged lawyer]. But they were wrong. The character is so deep that I'm never sure what I'll find down there."

Ford, famous for the six enormously successful "Star Wars" and "Indiana Jones" films, has shown other dimensions as an actor in "Witness," "Working Girl," "The Mosquito Coast" and Roman Polanski's "Frantic." Pakula shares the view that the big adventure hits have obscured the real range of Ford's talent.

The cast rehearsed for three weeks before shooting started, getting to know each other and the characters. Ford finds Pakula's respect and trust for his actors welcome and warming; Pakula finds Ford's quiet thoughtfulness not less welcome and warming. The atmosphere around the production is thus amiable but purposeful, generally a Pakula hallmark.

The film is not being shot in sequence; halfway through production, the ending had already been shot some days previously. With actors (there are 80 speaking parts) arriving for their scenes and then leaving, Pakula says, "It's absolutely essential for me and the actors to know their placement, emotional and chronological. You don't have time to go through the whole structure each time.

"That's why," he adds. *— nice*

to work with actors who know how to rehearse."

There are on-camera rehearsals as well, ideas exchanged between Pakula and an actor in such confessional quiet that even those nearby can't overhear. "I'll say, 'Let me see where you're going to go with it, and then we'll play with it.' You don't do that with a limited actor, but Harrison has wonderful ideas.

"He can do a scene light and dark and then give you one with the best of both. It's up to me finally, but it's the difference between participatory democracy and anarchy.

"As a director, you can orchestrate performances but you can't give 'em. You can make a good actor look bad but you can't make a bad actor look good. The trick is knowing when to say something, and when not to. Often you just say, 'Let's do another one,' and they'll see themselves what's needed. Harrison senses what you're thinking before you say it, because he's spent so much time discussing the film and the character."

In the day's scenes, Ford is speaking in a voice that is scarcely above a low murmur, almost indecipherable more than a few feet away. It is, one supposes, the voice of a man numbed and exhausted by the swift and devastating change in his life. It seems a daring underplaying. "He takes risks," says Pakula. "But if we don't take risks, there's something wrong, then what are you?"

Pakula thinks Ford would make a good director but that Ford wants no part of it. Taking up directing would involve Ford more deeply in Hollywood and, like George Lucas and Francis Coppola, Ford wants as little to do with geographical and corporate Hollywood as possible.

He and his wife, writer Melissa Mathison ("E.T."), have lived in Wyoming for six years. "For a long time I just said, 'Somewhere in

Wyoming,' leaving it vague," Ford says. "Now, every story about the foreign ministers' summit in Jackson Hole seems to have a sidebar saying Harrison Ford lives nearby. I guess we're not a secret anymore."

Besides examining courthouses in several cities, Pakula spent time with prosecuting attorneys.

"You could become a trial junkie very easily," Pakula says. "It's great theater. I came away with a very good impression of the prosecutors. They're dedicated and they could make a lot more money in private practice, but they stay on.

"You can read a lot about the cities in their courthouses. You see Newark and Detroit fighting for survival. The courthouses are decaying and overcrowded. There are cartons of papers stacked in the corridors. Yet they're symbols of the rule of law, and they hang on to a certain kind of grandeur, even if you get the feeling the cities are tearing apart at the seams.

"Our film, I hope, has a hard edge about morality. Our hero's a man devoted to the principles of law, yet in himself he finds this uncontrolled behavior, this overwhelming passion.

"It makes for suspenseful stuff. And suspense, experimenting with style and technique, is a wonderful way to exercise your craft."

Comparing Melies to Lukas, Spielberg

French author and film maker Pierre Jenn will draw comparisons between the "magic" turn-of-the-century films of Georges Melies and the current science fiction/fantasy pictures of George Lukas and Steven Spielberg at tonight's 7th annual George Pal Lecture on Fantasy in Film. The 8 p.m. event will be at the academy's Samuel Goldwyn Theater.

Harrison Ford jumping for joy — he and his wife Melissa are expecting their second child. And tests show the couple, who already have a boy, should definitely think pink! . . .

LEGAL FILE

Ewok Origin Contested: An assistant to "Star Wars" creator George Lucas, Jane Bay, testified Friday in federal court in Calgary, Alberta, that the film maker never read the script from which he is accused of stealing his endearing Ewoks' characters and that unsolicited material is given unread to another assistant to be returned to the sender. A Canadian writer-producer is suing Lucas, his company, Lucas Films Ltd. and 20th Century Fox for \$128 million alleging that Lucas stole the concept and name for the Ewok characters, the bear-like child-sized tree dwellers that starred in the film "Return of the Jedi." Calgary writer-producer Dean Preston is alleging copyright infringement and breach of implied contract, saying Lucas stole the concept from a script called "Space Pets" that Preston co-wrote and sent to Lucas in 1978. Lucas testified Thursday that his Ewoks and Preston's creatures are similar "only in a gross sense—they have fur, and they walk on two feet." The case continues today. ②

Batman Falters in Norway: After being the hit of the summer, the Caped Crusader is the flop of the fall—in Norway, at least. Despite an extensive promotional campaign, "Batman" has been upstaged at the Norwegian box office by "Licence to Kill" and "Indiana Jones and the Last Crusade." Warner Bros. Norge AS, the movie's distributor, wallpapered much of Norway with Batman posters and stickers, but the Scandinavians responded, "Batwho?" During its first two weeks in Oslo, "Batman" drew 26,427 customers, compared to 50,761 for the James Bond film "Licence to Kill" and 51,133 for "Indiana Jones and the Last Crusade."



Batman

Although the asking price of most stars and directors is well known in the industry, studios keep the arithmetic of the actual deals private, and a star may take less salary in order to get a larger share of a movie's revenues.

Nonetheless, the asking price is considered a useful guide to costs.

"Postcards From the Edge," which is now being edited, was produced and directed by Mike Nichols, who usually gets \$2.5 million to direct a movie and an additional \$500,000 to produce it.

In Meryl Streep and Gene Hackman, the film has two stars whose salaries together would usually total \$7 million. Shirley MacLaine, Richard Dreyfuss and Dennis Quaid add a few million more to the budget...

Arnold Kopelson and Keith Barish will produce "The Fugitive," a \$30-million film version of the 20-year-old TV series for Warner. Production is four to six months off as rewrites of David N. Twohy's script are being done. Sources indicate that British director Stephen Frears ("Dangerous Liaisons") and actor Harrison Ford are among those being approached about the project. . . . Meanwhile, Twohy is writing "Aliens III" for Fox. . . .

Cinefile

Irvin Kershner ("The Empire Strikes Back") replaces Tim Hunter ("River's Edge") as director of Orion's "RoboCop II," which goes before the cameras next month..

"Actors are the lowest of the low, unless they're box office, in which case they're treated with respect without being respected . . . It's just the stupidest profession."

— Carrie Fisher

FIRST OFF . . .

Lucasfilm Inc. has slapped Sharp Corp. with a \$60-million lawsuit, claiming the company used "Indiana Jones" and "Star Wars-like" figures without permission in advertising TVs and VCRs. The federal suit accuses an American subsidiary of Japan-based Sharp Electronics Corp. and Standard Advertising of Japan with copyright infringement and other violations. These characters "have become widely known to the public throughout the world" and are an important source of revenue, the suit states. Lucasfilm seeks \$45 million in compensatory and \$15 million in punitive damages. Sharp officials could not immediately be reached for comment. The advertisement appeared in many magazines and newspapers, including the international edition of Newsweek, starting in December 1987, according to the suit. A copy of the Sharp ad, included in the court papers, shows a man and a boy sitting as though watching television. The boy is holding what looks like a futuristic rifle and is wearing a helmet similar to that worn by storm troopers in the "Star Wars" films. The man is wearing a felt hat and a torn shirt and carrying a whip, features of the "Indiana Jones" character.

'Last Crusade' is the last gasp for Indiana

"Indiana Jones and the Last Crusade"

(1989, 126 minutes. Rate PG-13; violence)

The recent decline of Hollywood movies can, in part, be blamed on the success of sequels. From the late '70s onward, the minute that lines began forming for a movie, a sequel was on the drawing board. Sequels are safe and predictable and, usual, disposable.

But the Indiana Jones series was something different, with each of the three films standing on its own as an exciting, witty adventure. The latest, now available on videocassette, can't match the first two — "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom" — for sheer exhilaration, but it serves as a proper conclusion to the saga as Indy gets reacquainted with his equally adventurous father.

The plot that sends Indiana



Movies on Video

Doug List

after the Holy Grail and up against evil Nazis isn't a lot different from the first film, but Sean Connery as Indy's father more than makes up for the predictable plot. Connery's recent elevation to the position of the cinema's grand old man (after his Oscar for "The Untouchables") is a late-coming recognition for an actor who has been nothing short of excellent since sipping his first martini as James Bond 28 years ago.

In this film he brings out the soft side, along with opening up old sores, of Harrison Ford's

Jones, much like Karen Allen did in the first film (and Kate Capshaw failed to in the second).

At times, Ford seems rejuvenated by Connery's presence, yet through much of the film it is clear the end of the road has come for this character. The spontaneous, youthful excitement of Ford's acting, crucial to the greatness of "Raiders," is gone; the burdens of being an *important* actor are showing through.

This final — at least that is what director Steven Spielberg claims — Indiana Jones film is a step below the first two, but it is still 10 times more entertaining than most sequels.

Quibbles & Bits

... Current issue of Newsweek calls "Look Who's Talking" John Travolta's "first hit since 1980's 'Urban Cowboy.'" Naw. "Staying Alive" (1983) grossed \$150 million worldwide.

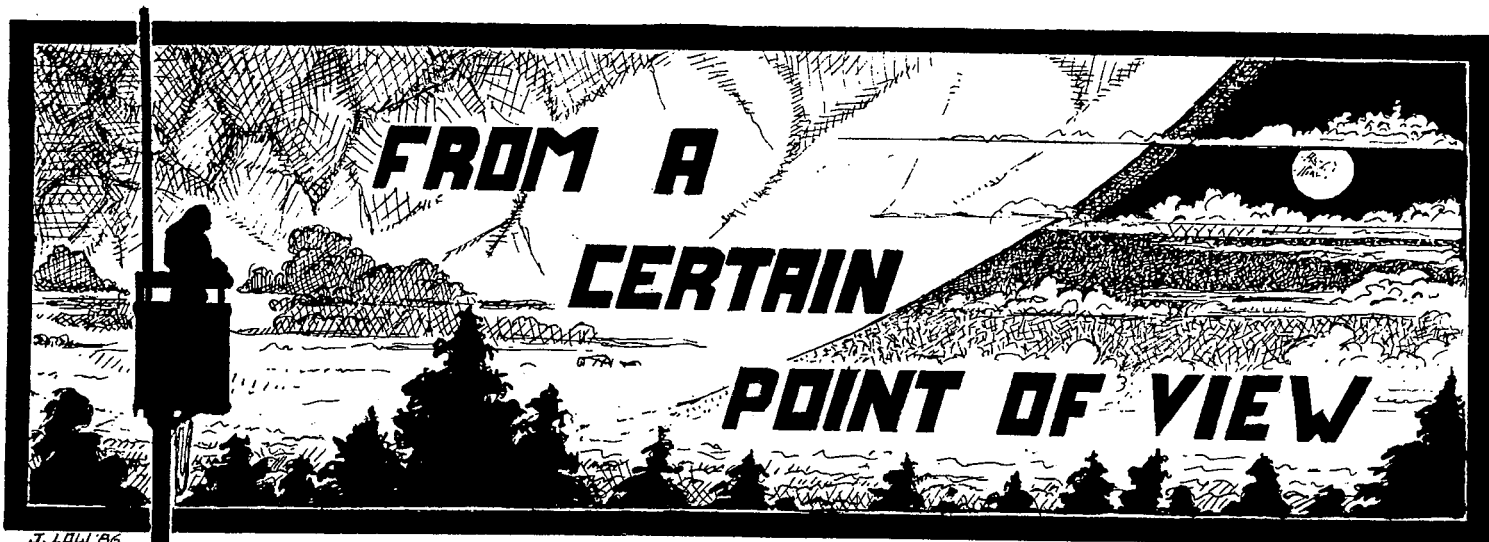
... The ad folks started casting around town last week for "The New Camel Man" for TV commercials to run around the world (not here, of course, where they're banned). They want the same old type: Harrison Ford, Sam Shepard, Clint Eastwood, etc.

The Temple of Dessert

Everyone knows that stars have to watch their waistlines—even Indiana Jones, it seems. Spotted having lunch at oh-so-trendy Patina with a producer earlier this month, Harrison Ford was trying to have a low-caloric meal and so decided to skip dessert. But three female admirers at another table decided to send him an early Christmas present: every single luscious item on Joachim and Christine Splichal's high-caloric dessert menu. Ford showed surprise at first, then he laughed, then he began sampling *everything*. What exactly did he taste? Strawberry rhubarb pie with crème brûlée ice cream, corn crème brûlée, flourless chocolate cake with chocolate sorbet, pear salad, chocolate croissant pudding with Wild Turkey sauce, vanilla doughnut with caramel fudge and, finally, assorted ice creams. Whew!

MOVIES

Ewok Trial Update: A Portland, Ore., woman testified Wednesday that she sent "Star Wars" creator George Lucas an unsolicited plot line five years before a similar idea appeared in his movie "Return of the Jedi." Jenny Rothschild, 23, said outside a Calgary, Canada, court where Lucas is facing a \$129-million suit, that when she was 12 she suggested that "Star Wars" hero Luke Skywalker have a long-lost sister named Lori with a fighting spirit and a taste for action. In "Return of the Jedi," the third "Star Wars" movie, it is revealed Princess Leia is Luke's long-lost sister. ③



Z. P. Florian
6214 Waterway Drive
Falls Church, VA 22044

January 10, 1990

SE 24, as 22 and 23, gave me hours of bliss --so many opinions, so good to feel those minds working... Fandom IS a form of the Force, binding us together!

Re: Melanie's idea of trying to figure out what actors would be used in the First Trilogy. I sure hope Ford will get a nice part. Maybe as his own father, who, I am sure, must have been some Corellian bigwig, probably an avid opponent of Palpatine from the start. Apropos: do you think piracy is legal on Corell?

Also, I am accepting bets: will Lucas explain everything better than the fanzine writers? But jokes aside, if I could really believe in those First Trilogy movies in production, I'd be the happiest organic alive!

Re: Urhausen and zine xeroxing. My apologies. I have never imagined people xeroxing whole zines and SELLING them. This is low, my God, this is the dirtiest. I am all for friends xeroxing for each other, for free, but SELLING pirate copies? Just for this, let's make a Zine Police. (Although I'm a little short for a Stormtrooper, I will keep my eyes open at cons for anyone selling pirate issues.)

Debbie Kittle: WHERE do you get the RPG?

Cheryl Pryor and Chris Graham: Sure Obi-Wan is a title. Ben Kenobi was appointed Obi-Wan by the Senate, during the Clone Wars: the Obi-Wan is the Jedi responsible for organizing any Jedi unit to do what the Senate decides to be done. I think the Jedi was committed to helping the Senate--as long as it was a democratic body, representing most of the planets

--and the Senate could ask the Jedi to work out problems, much like the UN, negotiating, peace-keeping, or, if necessary, fighting. As Obi-Wan, Kenobi had to put a sizeable army together, to fight the "right-to-cloners". IMO, at a certain point, the Senate was taken over by Palpatine, and they wanted the Jedi to stop fighting: thereby, the Jedi was put into an impossible position, facing a strong enemy, while betrayed by their own "government". This would be enough to make them lose a war, plus, remember, Jabba said to Luke: "I was killing your kind when being a Jedi still meant something"... Apparently, the "cloners" hired the Force-immune Huttese to fight the Jedi. And then there was Palpatine himself, and Anakin turning against them: even if the Jedi were superior warriors, that must have been too much. AND don't forget, Yoda said: "Wars do not make anyone great." Hmm, maybe the Little Green Giant was an incorrigible pacifist, and refused to participate in armed conflict. But then, why would he goad Luke...waidaminute, he never did. He said, "You must face Vader." It was Kenobi who insisted on killing Vader, otherwise "the emperor has already won." Kenobi believed in fighting, Yoda had another kind of confrontation in mind. Remember, he did not want Luke to take weapons into the Tree, either. Sure, Luke understood this, when he threw away his lightsaber in the Throne Room, standing in all his glory, stating, "I am a Jedi." Huh...now I understand it. Who agrees?

And I am a Vader fan, Cheryl and Sarah. Do you guys know Barbara Gardner's Vader poem, "Serenity"? (WOOKIEE COMMODE #6) "I am not a man without compassion, only without serenity."

Catherine Churko: I am glad you like the idea of the Hoth Industries. I play with it

in almost all my pre-ANH stories. (My Chewie used to be a clone there...)

Ming Wathne: Ahhh, the thrills of a good question! "If Han had known Vader was capable of taking the gun from his hand, would he have lost it?" I think yes, to Vader, because Vader was one of the best and most powerful, and Han had no previous training in how to resist a sudden Jedi trick, but look at Jabba, how mad he got at Bib, when Bib falls for Luke's "old Jedi mind-trick". Jabba fully expected his Majordomo to be able to recognize the trick and ignore it. I guess those who contacted Jedi routinely (their barbers, gardeners, for example) shrugged off most of the mental fireworks after ten years or so. Still, a very skilled Jedi could jump on you suddenly and, before you know it, there flies the gun. Luke was mighty powerful, yet as a young boy, he could not scare a flea. Without training, Force-sensitivity doesn't mean much. Now answer my question: about what percentage of the population was Jedi? How many of those got into training? How many of those trained were actual members of the Jedi Army?

To all: There IS a shortage of Luke stories. I myself am guilty of writing about Anakin and Han (both are very sensual and temperamental beings, easy to write about). And Luke, my number one hero, never gets equal time. Other people wrote grand stories about him: "Avernus" by Ellen Randolph in GUARDIAN 8 comes to mind. Ohh, that semi-organic dragon and all those splendid descriptions of the way Luke's mind works...

And again: will there be a First Movie? There is a new hope!! See you all in the theaters...

Cook



Pat Nussman
13714 Flint Rock Road
Rockville, MD 20853

January 12, 1990

This may be some sort of record for me—starting a letter the day after I get the zine! But I wanted to hasten to react to Mary's article...I am in absolute agreement with what she proposes. My only disagreement previously (and I hope I stated it politely) dealt with OOP zines, where a fan could not get ahold of the editor or buy a copy on the used zine market. Copying zines under any other circumstances is piracy of the worst sort (mmm, maybe that's what Captain Solo smuggled before he mended his ways!). A lot of that sort of thing happened in Blake's 7 fandom...threatening the system that allows editors to recoup their initial investment.

Indeed, a number of fans in B7 seemed to have a quaint idea that editors make money. I found this quite humorous, seeing that my last SWars zine cost me about \$500.00 that I could ill afford to use. Aside from personal experience, it would be nearly impossible for a zine to make money, for the simple reason that zines are such limited-circulation enterprises. Look at the amount professional publishers charge and they're dealing with hundreds of thousands of copies!

Again, for the record, I officially give permission for fans to copy any of my OOP SWars zines (frankly, it's easier on me than doing the photocopying myself): JUNDLAND WASTES (all issues), ALDERAANI IMPERATIVE, COMPLETE CIRCLE OF FIRE I and COMPLEAT ZEEK I. For the record, the last two never had second volumes because of various fiscal problems... SWars has become a fairly small market and the price of printing is way up.

But, please, please, Mary...no revival of the Church of Ford/Cathedral of Luke junk. I retired from SWars fandom something like—what was it—two or three years because I find protracted fighting unpleasant. (Of course, I jumped from the frying pan into the fire, as those of you familiar with the really advanced backstabbing in B7 fandom can testify.) I'm now into a British show (THE SANDBAGGERS) that appears to have only about 10 or 15 active fans...very restful. But now that the old fights have died down in SWars, I'd like to dip my toe

in again.

I don't know how to react re the rumor/possibility that the first SW trilogy may indeed come to pass. I welcome the possible revival of the fandom to its TESB/ROTJ heyday, but I wonder how good the result will be. ("If this be treason..." as Patrick Henry said.) Whatever you might think philosophically about ROTJ (and there's parts of it I like very well—the Luke sequences), the film itself has problems with plotting and pace, an incredibly marked contrast to the previous films.

Plot-wise, the Jabba sequence and the rest of the movie have practically no connection. I remember trying to write a story (pre the release of ROTJ) tying Han's predicament together with the Emperor/Luke part of the story and finally gave up, deciding Lucas was smarter than I. He wasn't. He just ignored the whole thing, thus cutting the film into different storylines.

More serious are the pacing problems. The fan who spoke of editing out the Ewok scenes made a revealing point. In previous films, Lucas never made the mistake of dwelling on his special effects or slowing down the films with anything less-than-gripping. They moved. ROTJ crawled. Large sequences of the movie bored me, which I would have thought impossible after ANH and TESB. And yet this is the film Lucas said represented what he always wanted to make. Sorry. If that reflects the future films, I don't think they'll be particularly successful.

Also consider that few of Lucas' films since have been successful on the scale of SW. The only ones to come close have been the Indy films and much of the credit should go to Spielberg, who if anything (in ToD, for example) goes for too much action. A fault, I must add, that he turned around completely in LAST CRUSADE, which was a fantastic film. In fact, I'd feel more confident about future films if Steven were in on the process.

Before people start beating me about the head and shoulders, let me say I don't think it's impossible to have more good SW movies... there are many good stories out there and fanfic hasn't even scratched the surface. I think he's facing some tough material, since a flashback to the past, by its very nature, faces an up-front disadvantage: the viewer already has a good idea of what's going to happen. But problems—particularly in pacing—need to be faced, if the films are expected

to draw in the fans that the original SW films did.

Catherine: Yes, some of the questions Jacqueline and I threw out were "devil's advocate." Some weren't. We'll leave the readers to guess. I must say we're both rather surprised and pleased at the amount of response to our questions. Neither of us expected it. Indeed, we did a similar list for B7 and got practically zilch. So SW fans get high marks for using their thought processes, at the very least.

Cheree: Come on, now, I think doing an individual SW "Fan Q" type competition is quite a good idea and what better forum than the only SW letterzine around? I'm sure you must have a spare minute here and there. And the Fan Q's—rather prestigious in past years—have degenerated because of the number of fandoms (not a bad thing in itself) and the resulting, I fear, loading of the ballots in a couple individual fandoms. No, I won't name names. But I'd like to see something more meaningful for this particular fandom. I say this with absolute neutrality, since I haven't written a SW story in several years.

(Ed: I'd like to see SW fandom establish its own awards, too, but I respectfully and vehemently decline to be in charge of it, for two reasons. One, I honestly do not have any spare time at all. What with working what amounts to a full time job—see my column this issue—and raising an active nearly-three-year-old daughter, I am struggling to find time to do my zines. And number two, after giving it serious thought, I decided that it would be a conflict of interest for me to organize and run the awards since I publish and write in SW fandom. In all fairness, they need to be run by someone who has no vested interest in who is nominated or wins. Any takers?))

Now, I've been longing for several issues to address a couple of my own questions. Now, keep in mind folks, that no one can have the definitive answers...these are to keep the mental powers moving and individual answers are merely individual opinions. And, by the by, I'm crying "foul" on fans who use supplementary materials, like the role-playing book. It's a fascinating volume, but only the movies themselves are traditionally considered "canon."

Don't worry, I'll just take a couple. And I'll mostly stay away from the Jedi, because I feel that's been overemphasized in SW discus-

sion...it's certainly important, but it can get old, and I think there are political issues that are just as important and fascinating.

First, a small digression into answering someone else's answer. Z.P., the Senate had to be Imperial. It was dissolved at the beginning of ANH and the Emperor had obviously been in power for quite a long time before we drop in on our heroes and heroine. Since there was an Empire and Emperor, therefore the Senate was Imperial. My particular guess is that the Emperor had been gradually eating away at old-line institutions, such as the Senate, and dissolved it when he felt his powerbase was strong enough to do so.

Also, sports thrive in wartime. Indeed, soldiers spend a lot of their time waiting to fight and thus (look back at your WWII history or even Vietnam) devote a lot of attention to non-military matters such as drinking, female companionship and sports. Some sort of gambling probably takes up off-hours, as well. My feeling is one of the biggest problems in a lot of fanfic (I include my own) is that you don't see people doing ordinary things—and that it's that kind of glimpse at the ordinary that gives a story its believability.

Terrorist activities: Are there any stories about this? If not, why not? It's a tremendous public relations problem, of course (which means the rebels should've had some fairly sophisticated Voice of America-type propaganda machinery), but fighting a war does involve casualties. And hit-and-run raids would be a very efficient way for a relatively small military force to make an impact. How intelligence is gathered, how it's used and what covert operations the rebels are involved in is another little-used subject. Admittedly, SW is a mostly sunny universe, as shown in the films, but anyone who wants to look at the political realities of the universe will find all sorts of interesting situational ethics to deal with.

Money—as referenced in the question about Captain Solo's reward—is another question I think could be used in fanfic to some effect. Even in our universe and time, we can see the trend toward electronic transfer. Take that a bit further, in a dictatorship, and you can see that this might be a way for the Emperor to keep tight control. If the only legal tender is electronic tender—your handy little ATM card—the government could theoretically

trace all transactions. Making things hard for the rebels. The way to get around this would be the black market economy Han seems to work in, using perhaps gold, jewels or, as someone suggested, necessary technology like computer components.

Away from the questions, I'd like to throw out a comment on fanfic and see what other folks think. Most fanfic in SW is about Han, Leia and Luke—apparently that's what people want to read and I can't argue with that. However, as a writer, I get tired of writing the same characters ... one of the reasons I've switched around fandoms. There's some SW fanfic I'd still love to do, but it involves created characters, so I haven't bothered. Questions to readers: Am I wrong or right? Would fans read about other characters, if set in the SW universe. To writers: Do any of you have similar frustrations or am I just weird? (Well, you don't have to say I'm weird.)

One more note in answer to Barbara Brayton's question re MIAMI VICE fiction. Though I'm not in the fandom, I do know someone who does terrific fiction in that universe. I'm not at liberty to reveal her true identity, but her pseudonym is Roxanne Verellen. It's definitely in a class by itself as far as characterization, plot, etc. is concerned.

SWINGING PENDULUM

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January 28, 1990

SE24 was, as always, a lifeline to the better part of my joy. Mary Urhausen's leading article was very well done and extremely diplomatic. I hope now we can dispense with the saber rattling — pun intended.

I want to applaud Ming Wathne for reopening the fanzine lending library. It's not a task I envy her, but one I'm sure will be well appreciated.

Cheree: By now, I hope you have fully regained your health--both physical and emotional. Lately I've experienced more stress in my own life than I feel capable of sustaining for much longer, so I sincerely empathize. As to the increased cost of SE, please don't feel it necessary to so profusely apologize. Anyone not able to understand the need must have found a magical way to avoid supermarkets, gasoline stations, etc. Everything is on the rise and a modest dollar hike per issue seems minor indeed for all the loving labor you invest in every zine.

Your daughter certainly is growing fast and quite a little beauty. As for your experience as mom to a 2-1/2 year old, just wait. If you think you've been reduced to "primal screams" now, brace yourself for the indescribable roller coaster ahead. Even as teens, my sons can be loving, charming, sensitive and endearing, but then they wake up and the fun begins. Enjoy your darling now. ((Ed: Gee, thanks, Marti. I can always count on you for a word of cheer, huh?))

By the way, Mary Urhausen, your "babies", Gypsy, Rosie and Sadie, are gorgeous in their own right. How proud you must be.

One quick note before I turn pen to letter. A hearty congratulations and well done to Karen Ripley on her successful debut into publishing as a pro. It's a hard field to crack, I know, and something to be justly proud of. It's so nice to see a fan reach a broader audience, but you'll always be thought of as "one of us."

Z. P. Florian: Alright, another Grieg fan. I'm particularly fond of "Morning Mood" and "In the Hall of the Mountain King." Wonderful music.

To your question regarding Yoda's failure to stop Palpatine before he became Emperor, I've always felt that Yoda was wise and old enough to recognize that life seems to be a perpetually swinging pendulum, that it fluctuates at rare times on the arc of evil or good dominance before drifting back to the moderation of its central point. Like a test of mortal will, it cannot be stopped entirely. Though I'm sure he grieved to see the pendulum again swing into the darkness, in his long life it could hardly have been the first time he'd witnessed it. He must have seen his greatest asset as that of detached observer, doing his duty to goodness by training and arming others with the power he controlled, but ultimately

accepting the fate of destiny to be beyond his ability to significantly alter.

My opinions of the Sith are a little more basic. I see the Sith as sort of an advanced cult of technologically and psychically gifted, but warped, individuals. A space age troop of modern day devil worshippers, if you will. Once their evil permeated the galaxies, but the birth of the Jedi led to their near extinction, finally driving them to the hellish planet of Sith. Neatly bottled there by the Jedi's vigilance and reluctance to destroy them entirely, they became a secretive, elite band while the newly founded Knighthood struggled to establish itself securely. Enlisting Palpatine as their pawn, they fought to annihilate their ancient enemies, even fashioning the very armor that kept Palpatine's pupil, Vader, alive. They were so blind to their need for vengeance that they never saw the turning of their own instrument until it was too late and Palpatine had reduced their glory to history. Since I see Vader as patient and pupil to their training, it seems to fit the Emperor's sense of humor to then use Vader to destroy them and, having succeeded, bestow on his black knight the title of last Lord of the Sith. But that's just my opinion.

Sally Syrjala: I enjoyed reading your thoughts on the Jedi and Leia very much, even though I can think of nothing to add or dispute. I just wanted you to know I found your input enlightening and interesting.

Melanie Guttierrez: I too hated Luke's hair in most of ROTJ. I'm not sure I agree that neither Luke nor the Emperor could have truly destroyed each other without Vader's intervention. Luke certainly seemed to be losing, but it's an intriguing viewpoint.

I can scarcely wait to see the list of proposed candidates for the First Trilogy in response to your query. However, I don't foresee the Solos being included, nor Wedge's parents. As to Anakin, I've always felt Rutger Hauer as he appeared in LADYHAWKE would've been perfect. His wife is harder to cast. Young Ben should be a good, but relatively unknown, British actor because, let's face it, Sir Alec is a tough act to presage. There are so many candidates for your Palpatine that casting him should be fun. Anyway, I look forward to others' responses.

Debbie Kittle: Yes, there's one vote for the "Obi." I also read the story you referred

to and enjoyed it very much.

Cheryl Pryor: The "Darthie"? Have you been talking to Vonnies Fleming or Veronica Wilson? They too lean toward tall, dark and masked. I do disagree that awards for SW fiction would contain few entries. There could be awards for poetry, humor, drama, filksongs, zine, etc. There are plenty of writers and, though everyone would covet an award and the recognition that accompanies it, I doubt everyone could win. I do feel a ballot in every zine is the way to proceed.

By the way, I couldn't agree more with your observations over Luke's relationship to Obi-Wan versus Yoda. There's no doubt who the real "master" is.

A quick note to Matthew Whitney. I too adored ROBIN HOOD and taped every episode, save one. But, as much as I enjoyed the show, I can't find the interest in fan related material. Guess SW is the only thing I have that kind of passion for.

Judith Yuenger: Welcome! Another Ford fan, huh? Well, we still have SW in common, but tell me, are there no closet Luke fans out there? I feel so outnumbered.

Chris Graham: Here we go with opinions again, but I can't resist. I feel Vader sensed the "special" quality of Luke in ANH, but never suspecting that he had offspring of his own, he may have felt what he sensed was a child of another Jedi. I've always held to the belief that Palpatine knew and revealed the information to Vader when it would do the most to control his independent "pupil." As to the knowledge that Vader had been Anakin, I doubt more than a half dozen people in the galaxy knew this fact. Certainly Ben and Palpatine and, in my stories, Bail Organa, plus Yoda, of course. Ben didn't so much "hide out" on Tatooine as he secreted himself there to watch over Luke, sort of a self-imposed duty to amend the failure he experienced with Luke's father, penance to stone his guilty conscience. As for Lando's title, I suspect it's self-appointed, making him feel more courtly. Another con, by an accomplished expert.

Catherine Churko: Thanks for your SW zine stories recommendations. I was flattered you named two of my efforts and I couldn't agree more about Carolyn Golledge's "A Day in the Life of Han Solo" in STARQUEST. Hilarious! In fact, I'm getting very eager for the next round of zines to become available. I need the

release.

I also enjoy QUANTUM LEAP very much. Anyone fail to notice the two SW references recently? The dog named Wookiee was cute, but the Downs Syndrome character reciting the saga as a bedtime option to comic book gore was inspired. I love it!

ALIEN NATION is fascinating and a breath of fresh air from the usual banal offerings on TV land. I especially adore Uncle Moodri (not sure of the spelling).

Sadly, BEAUTY AND THE BEAST is now gone, but I confess to not having enjoyed this last half season as much anyway. Still, I shall miss Vincent's wonderful voice.

Tim Blaes: Thanks so much for your generous offer to loan me your tapes, but my life is too complicated just now. It was still nice of you.

I loved your computer dating service produced. Red Sonja and Solo? Interesting. But Luke and Saavik? I don't think so.

Maggie Nowakowska: I did catch the Lucas interview, in fact, taped it, and my heart skipped over the prospect of the First Trilogy. (Personally, I'd rather see the Last Trilogy, but any SW film is preferable to limbo.) I didn't know there was a 1990 calendar though, until I read your letter. I immediately called my local bookstore, only to find that once again I still live in the desert wasteland of Missouri. On a happy note, the guy who works at the bookstore is a SW fan and has managed to order me a copy—due soon. ((Ed: If it makes you feel any better, Marti, I couldn't find one in Dallas, either. I finally found one at a Creation Con that was held here in mid-January. It was being sold by Steven Walker, of DATAZINE fame. Anyone who would like to inquire of him, send him a SASE requesting a catalog to: P.O. Box 19413, Denver, CO 80219.))

May 15th? That's Taurus, isn't it? I'm definitely Gemini—Luke's sign, I'm sure.

I loved your yin and yang, light and dark comparison. Truly insightful and beautifully expressed.

Ming Wathne: Thanks for the encouraging promise that after 40 the next 25 years will be more interesting, but I'd settle now for more serene. Not to mention more creatively fulfilling!

Well, I must close. I have a mound of personal correspondence to respond to before

my conscience is totally consumed by guilt. To everyone I didn't mention, hello, and to SW fans the world over, let's keep our hopes alive for new input from Father George this decade. Keep the Force, always.

TEACHING THE TEACHERS

Debbie Kittle
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January 27, 1990

Happy 1990 to all. Hope everyone's winter is going well. Mine sure is. Up to 2 weeks ago, everything was cold and white (very cold and very white!). I was a happy person. It was snowing (flurries or an inch or two) almost every other day. These past few weeks, however, test my patience (what little I have). Here it is January with temperatures in the 50-60's. I hate competing with Florida. My only hope is that there is still more than a month of my season left and that little groundhog better give us 6 more weeks of winter or I'll skin him alive!

I was so happy to see that the SW Library will be opening again. The answer to my prayers. Thanks, Ming.

SW in 1991? I'm keeping my fingers crossed. Could it be happening at long last?!

Anyone watching Duncan Regehr as the new Zorro on the Family Channel on cable? Talk about looking good in black! He'd definitely make a good Anakin/DV. Those blue eyes...

I've been fairly quiet about the zine copying issue but I feel as long as it's done for your own personal use, then it's ok. So, in accordance with Mary and Cheree: I, Debbie Kittle, hereby give all fans permission to make themselves single, not for resale copies of any of my stories (I have my co-author's permission, as well) for their personal use. I think this is a pretty good idea.

Cheree: I hope you're feeling better. Katy is absolutely adorable!

Z.P.: I see Yoda as a teacher, teaching

the ways of the Jedi. That's all he does. He strikes me as being the non-violent sort, yet he knows that it would take violence of some kind to topple the Empire. I still feel he knew more than he let on and that's why he's stayed passive for so long. Something else that came to mind was a reason why DV and the Emperor may or may not have known about Yoda. Being the teacher, perhaps only the select few who became good enough to teach others learned about Yoda. He teaches the teachers. If that were the case, then the new Jedi apprentices never learned he existed and so, when DV came to destroy the Jedi, the truth of Yoda's existence died with the few who knew. He was their best kept secret.

Melanie: I like "Smuggler's Blues" for Han's theme song. I had forgotten about that one. Thanks for bringing it up.

Now, as to 1st trilogy players, here are a few I came up with: Ben—Rutger Hauer; Anakin—Duncan Regehr; Palpatine—Jack Palance or Richard Lynch; Han's pa (young)—John Fogerty; Han's pa (older)—Sean Connery; Han's ma—Kirstie Alley; Owen—Bruce Boxleitner; Beru—Belinda Montgomery; one of the Jedi—Jonathan Frakes; Young Han—River Phoenix or Val Kilmer.

Cheree: That point you had about Jedi=good and Sith=bad Darksiders was very interesting and certainly a good possibility.

Cheryl: No, the Randallstown flea market is just off of Rt. 40 in a drive-in movie parking lot. It is very big. I'll be heading back there when they re-open.

I've tried some of the big toy stores like Toys R Us (I've been to about 6 or 7 total throughout the state) as well as some of the smaller older ones but I have everything they have. I keep going back every few months or so in case they've unearthed anything "new" or "old" as the case may be. Right now, my best sources are a small size toy store, where I found two touch and feel SW kid's books for under \$2.00, and SF selling companies.

One of those companies is Star Tech and I was informed by them that MPC has re-issued the SW models such as the Falcon, snowspeeder, etc.

Liz Taylor and Sean as Han's folks? I like Sean as his father, perhaps older (I did like him a lot as Indy's father) but Liz? I don't know about that. For looks, perhaps but as for her portrayal, she doesn't seem to fit the part. She's too elegant and seems to have too

much attitude/ambiance for Han's ma. The hardships his parents had to endure (at least we assume so from the way Han turned out--cynical, untrusting), she's just not the one. Of course, I'm not sure Kirstie is the choice, either.

Matthew: I have all the Pern books, including the two new ones. I enjoyed them very much. I could hardly put them down. I'm anxiously awaiting her next Pern novel -- ALL THE WEYRS OF PERN.

Robin Wood does a great job on her book. You have a copy of Robinton? That's great. I believe that he is AMC's favorite.

I would've loved to have seen IJ3 bloopers.

In response to your question concerning Bepin, I pulled out the RPG book called "Galaxy Guide 2" (GG2) which is on Yavin and Bepin only. It's packed full of info (of course, their entire series is) so I jotted down a few high points about it:

"The Bepin System is composed of three worlds and an asteroid belt. The metal rich world of Miser, the glittering asteroids of Velser's Ring, and the gas giant Bepin combine to make the system rich in natural resources. With the addition of the volcanic world of Orin, it is also one of the most brilliant and colorful systems in the galaxy.

"However, the system offers no apparent location to establish a permanent colony. Miser's proximity to the sun, Orin's massive volcanic activity and Bepin's lack of surface seemed at one time to dictate that the system would remain a showcase of the galaxy.

"With the failures of the past firmly established (the book goes into more details about the past mistakes), it was doubtful that the expedition team sent to Bepin would report back anything valuable enough to tempt another investor into establishing a mining operation within the planet's atmosphere. But when confidential reports came back that the planet produced great quantities of spin-sealed Tibana gas at its lower atmosphere, acting almost as a gigantic factory, another attempt was made at a colony in the sky. This time it was the Figg and Associates Charter and this time it worked.

"The Figg and Associates Charter, the only permanent outpost ever built on a gas giant to last more than a decade, has grown into the elegant and elaborate metropolis known as Cloud City.

"The world of Bepin is some 118,000 km in diameter. It is made up of a core and 3 concentric layers.

"The core is solid metal and has a 6,000 km radius. Pressures exerted are so great that an average rock or ice world would be crushed to fine dust under similar conditions.

"Surrounding the core is a 30,000 km thick layer of liquid metal rethan. Rethan, a common light gas found in abundance on Bepin, acts as a liquid metal due to the high temps and pressures of the layer.

"Surrounding this is the 2nd layer -- a 22,000 km deep sea of liquid rethan. At the higher altitude, the pressure and temps have dropped enough so that the rethan has lost its metallic quality.

"Above this is Bepin's cloud layer. Filled with gases, clouds and colors, this is the layer most people think of when they picture a gas giant, though the layer is actually only 1,000 km from top to bottom. It is no more than a thin skin that surrounds this massive planet.

"Between the extremes of space above and the liquid rethan below the cloud layer, there is a compromise of temps and pressure where life on the planet is able to survive and thrive. This layer or "Life Zone" is located 150 km down from space and 30km deep. Since Cloud City was built within this zone, no energy is needed for life support.

"6 gases are used by most munitions companies across the galaxy in the production of blasters of all sizes. One line of research led to the discovery that if certain gases are isolated and spin-sealed, that is, compressed on the atomic level, they transmit 4 times the energy of the same gas in a non-spin-sealed state. Not only that, but the very quality of light itself is altered in a way that causes the energy bolt to react more violently with certain types of armor coatings, thus causing more damage.

"Spin-sealing requires incredible temps and pressures that production on a market scale is out of the question. Bepin, however, produces spin-sealed Tibanna gas as a part of its natural ecosystem and, in its spin-sealed state, the gas has proven to be an excellent core gas for blasters and laser weapons.

"This is Cloud City's major trade secret and source of its wealth. While most people think that CC mines Tibanna gas to be used for

hyperdrive coolant, which such gas is commonly used as, it actually mines the spin-sealed gas found at the lower altitudes. This is sold to a select and secret group of arms manufacturers.

"At the upper levels of the cloud layer, Tibanna gas mixes freely with other gases and creates vital compounds for the environment. A common compound is made of rethan and Tibanna. At the base, under incredible temps and pressures, the rethan and Tibanna are stripped apart. The rethan becomes liquid and the Tibanna gas is spin-sealed, unable to combine with another gas until storms drag the gas upward and it reaches the cooler temps once more. The giant tractor beam tube of CC reaches down to this low level and draws the gas directly up, where it is processed, frozen in carbonite and shipped out to various companies."

Also according to GG2, the Ugnaughts are not native to Bespin. They were brought in by Mr. Figg because they are excellent miners. There are native lifeforms on Bespin—algae and a type of large (larger than the fabled space slug) spherical creature that lives on the algae.

It seems CC is kept afloat by a lot of tractor beams. This book is great reading. It even has hotel accommodations and the nightly rate listed!

Figg was the first Baron-Administrator and he passed it on so, apparently anyone who runs CC is considered a Baron.

Judith: Welcome to SE! And welcome to another die-hard Corellian fan! It is hard to find old zines but, with the Corellian Archives hopefully opening soon, it should be made easier.

Chris: See my response to why Lando is called Baron. I always thought Obi-Wan was a title. It seems that way, but in looking in RPG Sourcebook, it said that Kenobi took on the name of Ben to avert suspicion.

Catherine: Complete agreement on Carolyn Gollledge's story "A Day in the Life of Han Solo". One of the best!!

Tim: Anne McCaffrey's "Girl Who Heard Dragons" is one of two short stories done in the late 60's. She expanded on that and a few other things in her latest book, *RENEGADES OF PERN*. I've been trying to find the two of them in used bookstores but so far no luck. They are both in *ANALOG* 10/67 and 12/67. Also, pick up her paperback *GET OFF THE UNICORN*. It has

a lot of short stories including "The Smallest Dragonboy" which is in her Pern universe.

I'd like to see Yoda dump Darthie in the swamp.

Why didn't I want to see BATMAN? Well, I'm not a Nicholson/Keaton fan and I just don't like the Dark Knight aspect of Batman. I grew up on the old TV series. Sure, it's corny now but I still love to catch an occasional episode on cable. To me, Batman always had a Robin by his side. Besides, a co-worker went to see it and he said I shouldn't bother to see it. It was not as good as he expected it to be.

Han and Red Sonja? He wouldn't get any closer than Conan has. I think Dot and 3PO make a cute couple.

Re ST5—as I said, I enjoyed it but tried to ignore the inconsistencies such as how could Kirk forget his real dead brother, Sam?! That's what I expected him to say in his speech but he just sailed on past it.

Maggie: I saw GL's interview but wished a time frame of some sort was mentioned.

Now, onto some tidbits: One of the SW games, "Crisis on Cloud City", has a deck of sabacc cards in it. I've played with the co-worker I mentioned before and it's a lot of fun. We played for pennies and the one time we played seriously (we had to practice a little first), he won a lot—about 30 cents. It's frustrating—just when you have a winning hand (sabacc or close to it), your hand can change and you hope the other person doesn't call. I love it.

I haven't read any new zines (just got *SHADOWSTAR* 31 at the same time as SE. I'll hopefully have something to say next time), but I did just finish a xerox copy of *A TREMOR IN THE FORCE* #2 and loved "Mindlink" by Carolyn Gollledge. She brings Han to new heights of ... pain and torture.

I caught an interview with Steven Spielberg between movies on cable and he talks about *IJ3*. He loved working with Sean. He mentioned that the scene with Sean and Harrison in the zeppelin where they discuss the diary was filmed in their underwear because it was so hot. Sean did it first and, of course, Harrison didn't want to be outdone.

Star Tours is now open in Florida but it looks different than the one in California. GL said it was a tour organization to see the "stars" in space. Carrie and Mark were there for the unveiling as well as Ewoks, the Droids,

and a cantina scene from Mos Eisley. Asked what he thought of it, Mark replied, "I never dreamed anything I'd be involved in would be turned into a major amusement park attraction and then Harrison's already 50% ahead of me with the Indiana Jones stunt show so I'm going to have to start working on that."

I will probably not make it to MWC this year (I so wanted to) but I may get a chance to go to Alaska in June, so I'll have to try for next year.

Here's hoping everyone has a nice Valentine's Day and more cold weather!

P.S. I just heard that after PRESUMED INNOCENT, Harrison's next film will be called REGARDING HENRY with Mike Nichols directing. Harrison plays a nasty who gets his.

R2 ON OVERDRIVE

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This will be short and fast—rather like R2 on overdrive—fiction writing is not leaving much time for sleep, much less long letter writing. Well, maybe...

First: I, Melanie Guttierrez, a/k/a Mesarithm, hereby grant all fans the permission to copy, for personal enjoyment and/or trade (not for resale) any of my work donated to Star Wars Fandom. "If you care, share..."

Welcome to Judith Y. Persistence pays off, doesn't it? Every new member is a shot of life into SW fandom. Instead of waiting for "Dr. George" to revive the patient, it may yet be that the once comatose body of fandom will wake up the sleeping "doctor." Feel free to make yourself "at home", Judith.

Ming, Debbie: Now you're not going to agree with me. I realize that before I start, but IMO the Han character in JEDI is vastly different from that of ANH and ESB. Even considering maturation and trauma, there was very little of the cocky, confident, irreverent personality we loved displayed in ROTJ. My examples? Han opting for a ground assignment on Endor. Would the legendary ace pilot have been assigned to a ground—rather than space—battle? Obviously

not, since Dodonna announced Han had volunteered. Solo miss a space battle!? (2) Not only does he act uncharacteristically by choosing to avoid the kind of fighting he excelled in, but he allowed Lando to take his place in the space battle and in the Falcon! (3) He goes thru all the films with deep feelings for Leia, progressing from interested-but-independent, to admittedly-in-love-but-insecure. After all he'd gone through, after the declarations of love on both sides, how quickly and easily he was to step aside for Luke! Coming from a less dynamically constructed character, "nobility" like that would have been less a departure from type. Han in ROTJ seemed to have no fight left in him, IMO; not even to keep the woman he loved. And it would have been LOUSY of Leia to have dumped him for Luke (although I personally would have!) as Han assumed she had. No anger? Just calm resignation? I think the screenwriters did Han's character a disservice in JEDI; the men of my acquaintance (Solo admirers all) think so, too. Swaggering, confidence, that devil-may-care attitude that made Solo so endearing was not much in evidence in ROTJ. Ford himself has said in interviews that he wanted Solo killed off in JEDI since the character had "no where to go", plot-wise. I think he was right and subconsciously the screenwriter treated Han that way.

Matthew Whitney: WorldCon here was the same. Very clique-ish, very standoffish. Rather like a private party on the road. I'm glad I attended, though, so now I won't think I'm missing anything. Except for a huge (but expensive) dealer's room, it was a waste of time for media, especially SW, fans.

Z.P.: Thanks for the "Key" info. What I'm really looking for is Luke fiction.

Marti S.: Enjoyed "Acceptance." You're first reaction, huh? Actually I'm not psychic. I got a preview and the art assignment from Cheree. ((Ed: Marti's story will be published in TREMOR #5. And now, a public apology to Marti, Melanie and Z. P. Florian. I discovered that in one of my brain-burn episodes, I sent Marti's story to both Melanie and Z.P. for art! I didn't realize this until I got Melanie's art this week—and found that I'd already received Z.P.'s illo! But, I must say, that the two art styles work wonderfully well together and truly bring out the best in Marti's wonderful story. So, apologies to all concerned. I truly meant no slight to anyone.))

Chris G., et al: Lando's title--According to the SW Galaxy Guide II/Yavin-Bespin, "...the office of Baron-Administrator is passed down by the incumbent Administrator's choice. If the Administrator is unable to make a decision, a vote would be held by the (hired city and corporate administrators to implement the B.A.'s decisions), the majority winning. The office has been bought off, blackmailed off, threatened off, handed off after too many drinks and, sometimes, passed down wisely. ..." the Administrator is also the default judge in legal disputes and his response is beyond appeal. His palace is 56 stories tall, near the center of the upper plaza.

Other general info from GGII--Bespin is located just off the Corellian Trade Spine at the head of the Ison Corridor. The Corridor is four systems in a nearly straight line--Bespin, Ansat, Hoth, Ison. All uninhabited except Bespin. Before the destruction of Alderaan, there existed a profitable trade triangle which ran through the Alderaan, Bespin and Corellian systems. Standard hyperspace travel time from one system to the next is as follows; Alderaan to Ison--14 hours, Hoth--12 hours, Corell--6 hours, Bespin--8 hours, Ansat--10 hours. Ansat to Ison--3 hours, Hoth--1 hour, Corell--8 hours, Bespin--2 hours; Bespin to Ison--4 hours, Hoth--3 hours, Corell, 6 hours. Corell to Ison--16 hours, Hoth--13 hours. Hoth to Ison--2 hours.

That should help with a few stories!

Also, a standard day = 24 hours. Bespin's rotational period is 12 hours, providing 2 sunrises and sunsets per standard day. It orbits its sun every 14 standard years--days and nights are 7 years long--as the outermost of three planets. The system = Sun, Miser -- a small, metal-rich world without atmosphere and temp ranges of +530 to -210 standard. Orin -- a rocky, volcanic world in a wildly erratic orbit. Velser's Ring -- an asteroid field composed of chunks of frozen gases and liquids. Ugnaughts collect materials for use in lasers, carbon freezing units and the giant tractor beam helix tubes. Bespin -- a gas giant 118,000 km in diameter. The core is solid metal (6,000 km) surrounded by a 30,000 km layer of liquid metal rethen (6,000 S). A 22,000 km deep "sea" of liquid rethen surrounds the liquid metal layer, above which is the cloud layer 1,000 km deep. Between the extremes of space above and liquid rethen below, there is a

"center layer" called "the Life Zone" which contains the temps and pressures found on most human-standard worlds. The Life Zone is 150 km down from space and 30 km deep.

The pink clouds of Bespin are the result of huge colonies of microscopic algae living in the mists, called "Pinks." Others, called "Glowers" cause the night sky to glow pale purple. These algae are also harvested for use in cosmetics.

Well--that's enough for now. Bespin is fully detailed, geography, government, everything--in the Galaxy Guide II. The other RPG Guides are interesting, too. Most of the info is astonishing and they're worth the money, especially for the writers among us.

More next time, especially on the Dark/Light theories. Maggie N.: I'll get too long winded on that to have time for it here.

Till then, a happy new decade to all of us and may the 90's bring us the rest of the Saga! Walk the sky--

THANK YOU!

Melanie Rawn
1706 Fair Oaks
South Pasadena, CA 91030

Whaddya mean, it's the 90's? I'm still wondering where 1985 went.

Many thanks to the Seattle Enclave for driving me around at World Fantasy Con--and enduring my bitching about the cold! Good to see all you folks again.

Well, actually the Campbell Award isn't a Hugo, but is handed out at the same ceremony. Sponsored by David Publications, it's given annually to the best new writer. I lost. Just as well, really (really!)--we had wine with dinner and Irish coffee with dessert, and I had on 3-1/2" heels. Potential disaster!

SUNRUNNER'S FIRE isn't the concluding volume--there are six in all. STRONGHOLD will be out in September (if I ever finish the re-write). ((Ed: SUNRUNNER'S FIRE should be in your local bookstore by now. I just picked up my copy this past week--and it was the last copy they had on their shelves!))

I've got something to say that I've been meaning to say for a long time. It's simply this: Thank you. All of you (even the people to whom I'm not speaking!) taught me how to write. You edited my fannish work, published it, illustrated it, read it. Reacted to it. When I did well, you said so. When I screwed up, you said so (Lordy, how you people do say so!). Without your generosity, I would never have learned what I did right so I could do it again, and especially what I did wrong so I could avoid making the same mistakes. (Now I make different mistakes...)

So—thank you. Please go on being generous with your reactions. Without them, writers can't learn from you.

Which brings me to another appeal to your generosity. By now, most of you have heard about Paul Michael Glaser and his family. The basics are these: In 1981, when Elizabeth Glaser gave birth to their daughter, Ariel, she needed massive blood transfusions. Some weeks later, she read an article about AIDS in the blood supply. Her doctor said she had nothing to worry about. This wasn't the case. In 1988, Ariel died of AIDS contracted through her mother's breast milk. The Glasers' son, born before Ariel got sick, tests HIV-positive. So does his mother. Paul Glaser does not.

The Pediatric AIDS Foundation established by the Glasers concentrates on helping children with AIDS. At Zebracon last year, Marian Kelly ran an auction for the foundation. This year at the con in October, a bigger auction will be held. If you have rare or out-of-print zines, photos, posters, or other memorabilia (from any fandom) that you can live without, please consider a donation to the auction. Artwork is very welcome. The response thus far has been wonderful—but we all know that more needs to be done, and that takes money.

If you have any questions about the auction or the foundation, please write to Marian Kelly at 8621 S. Guildford, Whittier, CA 90605.

Potter



Carolyn Gollledge
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Fillmore, NY 14735

January 16, 1990

Just when you thought SOUTHERN ENCLAVE was safe from mad Aussies, I have returned! Please, hold down the applause! Actually, as you can see from the above address, I am now a permanent resident—of sorts. I've been here for six months. WorldCon in Boston was fantastic! I never went home after that and I've since fallen madly in love with a northern climate. The colder it is, the more I like it! Let's hear it for snow! What a wonderful invention! Sure beats century heat, drought, desert and bushfires! I feel like Luke Skywalker, freshly moved from Tatooine to Hoth! I will be returning to the Land Down Under during March and April, but intend to be back for MediaWest*Con in May, so I'll see you all there! ((Ed: Carolyn was required to return home on Feb. 16 or lose her plane fare back. Here's hoping she had a safe journey home and will be back with us soon!))

Before I go any further, I must congratulate Cheree on her perseverance through some very rough times. If any one person is responsible for holding STAR WARS fandom together, she's it...er, her. Thanks again, Cheree. Your efforts are greatly appreciated. Just don't work yourself into the ground for us, okay?

Mary Urhausen's solution to the Cloning/Copying Wars was very pleasing, so simple, it's brilliant! Why didn't any of us think of this before? So here goes:

I hereby give all fans the permission to make themselves single, not for resale copies of any of my works for their own personal use.

You're right, Mary, it is easy! Thanks!

Ming Wathne and all those involved in the reopening of the STAR WARS fanzine lending library are also deserving of congratulations. A great idea like this was too good to let go.

As for Karen Ripley's PRISONER OF DREAMS, I've just finished reading it and can highly recommend it! If you love the way George Lucas took us into space, you'll love this! It puts you right there with some fascinating characters from several detailed, believable space-faring cultures. The pace and suspense never lessen. I found it very hard to put down.

And, as for the ending, I sure hope there's a sequel. ((Ed: Karen Ripley tells me that she's just finished the rewrite on the sequel and it's now in the hands of her publisher!))

Z. P. Florian: Good question about Yoda and Palpatine. I have only a vague idea that Yoda was philosopher/recluse/teacher, not warrior. Also, perhaps it was time for a change. The Old Order was decaying. Yoda may not have seen fit to interfere with that process. I agree wholeheartedly with your view of Solo. He's the perfect ally for Skywalker precisely because he isn't a Jedi. As to the Sith, I picture them as a religious/warrior order in direct opposition to the Jedi. Similar to the opposing of Islam and Christianity, beginning with the same roots, then coming to a point of divergence which eventually led to a confrontation. Neither better or worse, just ideologically different and aligned with differing political entities.

Melanie Guttierrez/Catherine Churko: Re background music for use as inspiration for writing or drawing. I love silence. There's very little left in the world these days! To me, anything else is distracting. Melanie, how many minutes did you gain by editing out all the Ewoks? I wish Lucas had done so and given us more exposition on politics, Force or main characters.

Marti Schuller: Do hope your new job won't mean too great a cut in your story production. I really enjoy your material. And don't give up on your professional efforts. You certainly have an abundance of talent!

Debbie Kittle: Glad you enjoyed "Journey Into Darkness". Thanks for the comments! Good point about the clones being reproductions of humans and thus further evidence of the Imperial bias. One of the Alliance's advantages had to be the way it made use of all talents, human and non-human, equally.

Barbara Brayton: Re Bone Shaker #35. My feeling is Han would have been driven insane by carbon freeze if not for psychic support from Luke. No, I guess he could have made it alone, but it's more logical that Luke be involved. If he felt Han's pain on Bespin, he must have been aware of Solo's suffering while imprisoned.

Matthew Whitney: Another McCaffrey fan! Where can I purchase the book by Jody Lyn Nye? I'd also be interested in any other art or source books.

Judith Yuenger: Welcome! It's always good to see someone else diving into the fun! I giggled over your description of your reactions to Skywalker and Solo in ANH—it was identical to mine! I was, however, keen to see the movie, though I knew no more than that it was space adventure when my brother and I saw it in Gosford, New South Wales in 1978. My interest was flagging, then Solo showed up! To my eyes, Luke, besides too young, was also too fresh, inexperienced and idealistic. Solo was less a zealot and more an enigma. He was compassionate, but worldly enough to know compassion would make him vulnerable. Despite outward appearances, Solo knew he didn't have all the answers and never would. Luke still had to learn that lesson.

Also agree with your comments re finding SW zines being like "pulling teeth"! Trust me, it was no easier tracking them down from Australia in 1984 with no prior knowledge of any kind of fandom!

Maggie Nowakowska: Re the Nov. 16th ABC interview with Lucas and hopes for a new SW movie. I have to be honest and say I'd be severely disappointed if Lucas put as much emphasis on special effects/commercialization in the new movie as he did the ROTJ. I hope he can get back to putting the story first as was the case for ANH and ESB. You and I are in complete accord about the pleasant surprises of the behavior of the heroes in ANH. Personally, I too preferred the lack of a Judeo/Christian base, therefore the continued Redemptionist overtones given by some religious leaders to Vader's "turning" in ROTJ really grated on my nerves.

Ming Watne: Thanks for defending Solo on the "wimping out" charge. I'd assumed Melanie didn't mean any slur on Solo's courage, just that the character was not given as good a fleshing as was warranted by events in ROTJ. Here, Solo seems more a follower than a leader, which is entirely opposed to the traits displayed in ANH and ESB. What ever happened to his fierce streak of independence? I'm not saying events and his love for Leia shouldn't or couldn't change him, just that the leap from smuggler/mercenary to Alliance General required more exposition. Devotion, love and commitment add to, rather than detract from, Solo's original character. It is simply circumstance of directing, plotting and editing that leaves us wondering if Solo wasn't psychologically

damaged by carbon freeze! Unfortunately, you are forced to fill in the blanks for yourself, which is basically what prompted me to begin writing my own SW fiction. Solo's easy surrender to the Ewoks just at the moment he's intensely worried for Leia and concerned with a vital mission involving the lives of everyone in the Alliance? Since when does Solo give up his blaster without even a word of protest? And can you really see him lying there placidly and allowing himself to be tied to that pole? It was at that point that ROTJ began to lose credibility for me.

Well, now that I've probably got everyone hot under the collar, I'll leave you all to stew! Heh, heh. Thanks again for the wonderful welcome to a country that is, despite its problems, surely blessed.

MIXED FEELINGS

Cheryl D. Pryor
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February 6, 1990

Hello again!

With every issue of SE, I feel luckier and luckier to have been introduced to it. I read letterzines in other fandoms and enjoy them, but this one always seems like a comfy den to relax in. Thanks!

The new SW movie rumor gave me a heart-stopping moment there. It does seem GL has been dropping hints lately—like a kid with a secret so big he'll bust if he can't tell it somehow. The need for secrecy seems kind of counterproductive, though. Why not let the world know he's taken up the saga again? When *WILLOW* was filming, there was a rumor it was the long-awaited first movie in a new trilogy. Well, we all know how that one turned out. My husband's a film buff and reads all the "serious" film magazines. It feels something like a new SW movie is too big to keep secret and there'd be some mention of it somewhere by now if summer 1991 were indeed the release date.

You all may have discussed this before, but I sort of wait for the announcement of a new

trilogy with mixed feelings. Part of me says any new saga movies would be an answer to a wish. Then there's that part that wonders how willing I am to accept GL's version of events. Enough time has passed since the last movie that we all have our own ideas both about the events after ROTJ and events pre-ANH. Sure, we're willing to read zines that give us all sorts of possibilities. But sometimes there's a story that makes you say, "Yes, that's what really happened. Wish George would let this lady write the next trilogy." With so many of his non-SW movies under-performing, it seems he really needs a big movie to keep faith with his fans. I hope he proves he still has the skill to tell that excellent story.

I'd love to play Melanie G.'s casting game! For Anakin Skywalker—Tim Dalton; he's great at being dangerous. For Mrs. Skywalker, I think the best bet would be an unknown. Off-the-wall choice for a "known" would be Linda Hamilton, late of *BEAUTY AND THE BEAST*. It'd be fun to see a bearded Mark Hamill as the young Ben Kenobi. I could also see Anthony Andrews in that role. If they somehow had Han's parents in there (it could happen...), *QUANTUM LEAP*'s Scott Bakula would be a great choice for Han's dad. He's got a kind of goofy sweetness, though I doubt he'd age into anything nearly as perfect as Sean Connery.

"Clone Wars Revisited" was a perfect summation of all the raging debates. It was good to see someone tackling the problem reasonably and with a clear head. Thanks to Mary for all the good sense.

Z.P.: I'd love to see a doll costume newsletter! It's such a fascinating hobby and gaining in popularity in the fannish world. All you need to do is go to one mundane doll show and you start seeing all the possibilities! And especially appropriate since it's so hard to find the dolls in their original costumes, not to mention for a reasonable price.

Melanie G.: I had to drag out "Mean Green Mutha..." when you mentioned it in connection to a video clip starring Darthie. Oh, for a video editing machine! 'Course, it's be just as fun for me to see "One of These Nights" by the Eagles as a sexy Darth Video—yum!

Marti: Agree with you completely about Roy Dotrice in *CHEECH & CHONG'S CORSICAN BROTHERS*. At a recent con appearance, he wouldn't even answer questions about it. Reckon Father wears

black stockings under all that Tunnel gear?

Debbie: Any more news on Sandra Durham's SW con? I'd love to know more!

Have you made Darth's lightsaber yet? How did you make one? The one that he comes with is no great shakes so I'd love to have something a bit more authentic. Are you looking for all the 12" SW dolls? Some of them are impossible to find! I've had good luck with flea markets but still haven't turned up an Obi-Wan. In the meantime, I'm looking for doubles of certain ones for different costumes. Too bad they don't make a Vader that you can take off the armor--I have some great ideas for costumes for him!

Chris: Lando is probably a Baron because it sounds so good with "of Bespin." "Administrator" doesn't sound so lofty!

Your wampa question stumped me utterly. Best guess is that the wampa has such foul breath that all he has to do is breathe on the ice a bit, stuff his prey into the morass and let the temperature freeze 'em there! It was pretty lucky that Luke's saber landed so close to him, wasn't it? One would expect it to have fallen off while he was being dragged over the ice.

I've never seen a perfect answer for when Darth realizes Luke's his son. It doesn't seem likely that he knew pre-ANH that he even had a son since I feel he'd scour the galaxy for his child if he'd known of his existence. Does anyone know of any good zine stories on this topic?

Tim: Good solution for why the Death Star doesn't blast Yavin and its moon. I like the idea that the DS can't destroy every single planet in that galaxy. Else, why not just knock out a system's sun and be done with them?

Maggie: I was always one of those who figured Leia was the Other, too. Guess when Yoda croaked "there is another Skywalker", I thought she was the other then. Needless to say, Darth groupie that I am, I like your theory a whole lot better. Yoda always seemed to know more than he was telling anyway. When he gets sick in ROTJ, maybe he knew his work was done. He'd just been keeping himself alive long enough for Luke to get there.

Cheree: The Sith as Darkside equivalents of the Jedi is an appealing idea. Still, there must be some rank and file Sith since they can't all be "Dark Lords". Maybe the Jedi (Obi-Wan) hunted them all down while Vader was

hunting down the Jedi. Otherwise, why do we have one slightly moth-eaten Jedi and one grievously-injured Dark Lord left to duke it out? ((Ed: Oooh, that would be a good story! Mutual annihilation, a war between the Jedi and Sith until there are only two left and each realizes that he cannot beat his opponent, so they retire to their respective corners to lick their wounds until such time that they meet again.))

Can't wait for the next SE!

Sith happens--

PESSIMISTIC

Matthew Whitney
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February 7, 1990

New SW in 1991? Call me pessimistic, but I've been burned by so many First Trilogy rumors in the past that I now refuse to believe any at all. Maybe when I'm waiting in that opening day line will I really start to think it may be true. I'd dearly love to hear official word, but until that arrives, I won't build up my hopes on rumors again.

Last thoughts on zine xeroxing: Cheree, your 3 step system seems reasonable and fair, and I hope all editors and fans will follow it. I also applaud Dr. Mary Urhausen for her clear-headed follow-up article. Some of the LoCs in response to her original piece held a very hostile/angry tone, and I hope the fans who argued the most vehemently won't do so all the time. They were not pleasant to read and this is supposed to be fun.

Sally Syrjala: My accounting background (a BSBA in Accounting from Western New England College and now a high school business teacher for 3-1/2 years) has always influenced my thoughts about the rights of zine production. That is why I personally feel an editor who asks fans not to xerox OOP zines is being selfish. Never copy a still-in-print or to-be-

reprinted zine (save just a story or illo to loan, which might encourage another to buy a copy for her/himself) because that will financially hurt the editor. But, if it is truly OOP, who will be harmed by copying? Zine editors are building sand castles in George's sandbox. If you are done and are going to play elsewhere, leaving your castles behind, I don't feel we will hurt you if we make copies of those castles (for personal use, NOT resale). After all, it was never your sand to begin with, so why should you mind?

Z. P. Florian: When the editor is losing an average of \$500 (?) per zine run, not counting the time and labor to put a zine together, I feel they've already done their good deed of the day to all of fandom; for both the well off and "those who cannot afford 20 pezetas for a zine." Instead of xeroxing zines for friends who are on a tighter budget, these generous friends could loan their original/buy an extra zine copy for lending purposes. Buying an extra copy would benefit not only those they loan the zines to, but the editor, too. Or, how about several fans short on cash pooling resources and sharing the zine?

On other topics, Z.P., you threw a tough question back to me, concerning whether I mean "a teenage girl can only be a figurehead?" My original comment was "Why was a teenage girl in the senate? Maybe the senate was a do little, figurehead organization with seats filled by inheritance." (SE#23) To figure out what I meant, first, what was the senate? My feeling is it was no more powerful than, as an example, our League of Nations. It looked and sounded impressive, but had no real power. In the days of the Old Republic, the senate could have been an effective body, but the Emperor had since "hamstrung" it to the point that he could eventually snap his fingers and dissolve it with no fear of backlash. During its days in limbo, between power and disbanding, I see it, as said before, a figurehead institution, allowed by Palpatine to give the masses a feeling that they had a say in government.

Who would serve in such a circus? If the planets chose their representatives, I doubt that they would have the elite to choose from. Those qualified to lead would know the senate to be a joke and would be drawn to the other fields that would test their mettle, leaving your typical do-nothing politicians/leeches wanting to feast off the public trust. It'd

also be a home for "retirees." Rewards of easy jobs with nice benefits in the twilight of careers of old statesmen who have been replaced by "young blood." These two types would take up the majority of the seats.

Would "teenagers" be chosen? No, I think not. The examples you cited, Z.P., are from eras that are vastly different from our present day culture. While hardly primitive, the skills needed by an Alexander or Cleopatra could be learned young, but in technology burdened cultures such as ours and in futuristic ones to come (such as SW's), it will take more training and experience before the public will fall in behind a leader. Just look back to how people reacted to Dan Quayle. And how did Alexander and Cleopatra rise to power? Inheritance or on the basis of deeds? It's not my field, but I'd bet 99.9% of all "child rulers" throughout history gained power by the death of their predecessor, rather than any skills they showed before wearing their crowns.

I said above how most senators would come about. The others would be the Leia Organas. They'd remember the old power of the senate and see the evils of the Empire and would work to restore power to the good and honest—even in the medium of a predominantly do-nothing, figurehead group. Some of these senators would be like Mon Mothma, your usual idea of a senator (age, experience, etc.) but others could be youngsters like Leia (20 in ANH, but how young when she first entered the senate?). Her royal title is what I see as her "passport" to get into the senate. Royal children have little other function in life than to wait for parents or elder siblings to die, so when she came of age, the people of Alderaan probably loved the idea of sending the bright and beautiful youngster off as their senator. It'd give her something to do (out of trouble?) while she learned the duties of real governing in anticipation of her eventually replacing Bail. Once there, she would then have the opportunity to prove herself—something she certainly did by what we saw in ANH.

Changing tangent, in SE23 I wondered about the nature of "spice" and was that what Han dumped, getting him on Jabba's hit list. Recently a friend got me copies of the original SW radio show, which I'd missed years back, and in it Han definitely had lost a cargo of Kessel spice (but, no, Maggie, it is not in the film). So much for my wonderings. Now back to the

debate over what the spice would do.

Sally S.: All your Good/Bad Jedi thoughts I enjoyed and again made me marvel at how close the Jedi are to the Deryni of Katherine Kurtz' fiction. A race of beings with supernatural powers, some using them for purposes of good, others for selfish, evil means. Friends, if you want another universe to love as much as SW, please give these books a try. (I know, shameless plug. Cheree, you should charge me advertising rates for these.)

Melanie Guttierrez: You owe me a new Indy fedora. Why? Your compliments on "Changeling" went straight to my head and the old hat won't fit anymore. Seriously, though, I'm very flattered and grateful for your generous words. See you in TREMOR #5.

Cast for the new trilogy? Obi-Wan: Anthony Andrews. Palpatine could again be played by Ian McDiarmid.

Debbie Kittle: About Owen and Beru lying, in addition to Obi-Wan's story, to Luke in ANH. You are definitely right. Owen obviously was trying to protect Luke, though, and even at age fifteen when I first saw SW (feel even older, Marti?), I understood what Owen had hoped to do and felt great sympathy for him and Beru. One of my greatest pleasures in rewatching the Saga is going back to ANH and marveling how things foreshadowed future events, and scenes such as OWK's telling Luke about his father are favorites.

Debbie, I didn't say the Imp senate would be like our own. I said a do-little...gee, I guess it would be like ours.

Tim Blaes: Welcome to Pern! ATLAS OF PERN is available through the SF Book Club and is quite nice. If you find THE GIRL WHO HEARD DRAGONS, please pass that info along to me. I'd be most grateful. I suspect it's a short story (the character pops into RENEGADES, so I am very curious about her origin). The two Jody Lyn Nye books? Anyone? There is a great short story called "The Smallest Dragonboy" in AM's GET OFF THE UNICORN short story collection. In SE#24, I mentioned the two new Pern books, THE RENEGADES OF PERN, which was excellent, and DRAGONLOVER'S GUIDE TO PERN, by J. L. Nye, which I found not to read all that smoothly, but it did gather the Pern info nicely into one volume (not a must buy, IMO, tho). Anne's new novel's plot runs parallel to the original trilogy and Harper Hall books, and then takes things a few steps further. I loved the ending

and feel all Robinton fans will feel the same.

About B7, it is an incredibly complex show, and I do advise anyone who might give it a chance to start with #1 and proceed in order to #52. The characters are so intricate it is scary. I still haven't worked up the courage to attempt even a vignette on any of them. But I love watching to sift for new aspects and ideas. And if ANH is fun to rewatch for the foreshadowing of things in ROTJ, B7 is full of that. It was 4th season of the show that hooked me. I think I had chills when I went back to 1st season and saw anew where they began, knowing how far they would eventually go. It put everything into new light.

On STV, Tim, not only did Shatner give the Big E 70 decks, they weren't even numbered in sequence! Watch the deck levels for the editing glitch. What a gaff!

What's the verdict on B&B 3rd season? For me, Vincent never was "right". Father was wimpy and unfocused (until the last few). The underground utopian culture (my favorite aspect all along) was ignored. But...there were some good episodes, particularly Catherine's funeral and "A Time to Heal." I loved Diana, wonderfully played by Jo Anderson, and Joe (Jay Avocorne) had some of his best episodes. Not a total waste, IMO, but not as good as it had been. Should they not have even bothered? For me, even watered down B&B was better than none at all.

Maggie Nowakowska: I do think ROTJ established as canon that Leia was The Other, but I'll listen to differing opinions. In this favorite of fan topics, the bait was tossed out in TESB with:

OWK: That boy is our last hope.

Y: No, there is another.

And in ROTJ:

Y: There is another Skywalker.

L: Yoda spoke of another.

OWK: The other he spoke of is your twin sister.

L: Leia...

In your LoC in #24 you have written, "*There is another hope to defeat the Emperor.*" Where did you get that? In ROTJ, Yoda does say that "only a fully trained Jedi can defeat the Emperor". It is never specifically stated that that is the role of the The Other. Which leads me to a question for all SEers: What was the role of The Other supposed to be? (Gotta keep those bones shaking, right?)

Chris Graham: How did the wampa get Luke to freeze to the ceiling? Being a large carnivore, the wampa probably has a high internal temperature and I imagine it holding Luke up to the cave roof, breathing warm air on the ice, and water/slush forming just long enough for the victim's feet to be stuck in before the supercold air freezes it back up, trapping poor Luke. And can you imagine how bad wampa breath would smell?? Pass the Certs, please! (Wouldn't Wampa make a great name for a Husky, though!)

Catherine Churko: Stormtroopers the same height? What about the one who hopped his head into the raised control room door about DS1 in ANH? He could have been simply walking more erectly, though. Tough to be sure, for they do appear to be generally the same height.

Until next ish...Follow the Force!

SELF-VICTIMIZATION

Maggie Nowakowska
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February 8, 1990

Happy spring everyone! And happy brave new world—as far as I'm concerned the new century started this past New Year with the passing of the old post-WW2 reality. Takes one's breath away. And I love all the new rumors about the upcoming SW movies. In France, they're already trying to discover the "Blue Harvest" cover name this go around!

Short takes first:

Ming: I really like your description of the Jedi as the Forceful coloraturas of the universe!

Z. P. Florian: Joseph Campbell certainly agrees with you on the idea of Vader as a Space Faust.

Okay, I'll demonstrate my ignorance/loss of memory. What is "RPG" sourcebook so many people are referring to? ((Ed: The Role Playing Game books.))

Marti Schuller: Tony Jay seems to make as much a career of playing doctors as Roy Dotrice

does of playing fathers. We laughed out loud when we say Jay appear as physician in both TWINS and LITTLE DORRIT.

I agree with you and Cheryl Pryor that Anakin's fall must come from Anakin himself, not from outside forces like disappointing lovers or eating too many Twinkies. To make Anakin just a victim is to make Vader just a bully and, in my experience, people do not respond to bullies the way they have to Vader. There is too much strength in the man, and too much pride right up through the end. This is a man who chooses his fate and, if that choice put him in a crappy position years later, he'll maintain his belief in his self-determination until outside forces compel him to examine his self-victimization (i.e., Vader chooses to consider his subservience as respect for his master's power until Luke pops up. It is Palpatine's schemes for Luke's turning (and Luke's own challenge of Vader autonomy when they meet) that shine a cold light on Vader's self-deception). I like the way it is put in the DHAMNAPADA ("Words of Doctrine"), a Pali Buddhist anthology of basic Buddhist ethical teaching:

By self alone is evil done;

By self is one disgraced;

By self is evil undone;

By self alone is he purified.

Purity and impurity belong to one;

No one can purify another.

Cheryl Pryor: I think the reason Luke calls OWK "Obi-Wan" instead of Ben in ROTJ simply reflects the circumstances of their various meetings. Just like parents call children by nicknames and by formal names depending on the trouble that child is in. Who you're around affects names, as well. Yoda uses Obi-Wan and since it's common to echo a name as you hear it, no wonder Luke picks it up; especially since he's in a student relationship with Yoda. I go by a number of different names (Pam, Maggie, Dragon), and if my friend Bonnie—who calls me Pam because we both work at Boeing which knows me as Pam—is around Susan (who calls me Dragon) for any length of time, Bonnie will often begin to call me Dragon (even though she thinks Dragon is a little strange). It's like in TESB when Leia keeps hearing Lando say "H-short-a-n" and uses the same pronunciation back at Lando instead of the "H-ah-n" pronunciation she normally uses.

I would disagree with using Connery and Phoenix as Han's family because Ford as Han

does not necessarily look like Ford as Indy and the two actors mentioned fit Ford as Indy too well.

Matthew Whitney: Oh, dear, didn't anyone prepare you for the snobbery of SF lit fans at cons? It's been going on a loooong time, back to the days when ST fans started showing up at SF cons. I've been with an established SF fan at a con, both of us talking happily about ST or SW, when another established SF fan approaches and my companion suddenly becomes sarcastic and negative about any electronic SF. God forbid he should have betrayed his roots!

There's fault and illogic on both sides of the issue. I think the basic tribal reason—they were here first and have the right to define what goes on at their cons and are therefore resentful of having to admit strangers—still holds true. As late as 1966, the SF world con had only 600 attendees and everyone could meet and talk with nearly everyone else about the subjects everyone was familiar with and felt clannish about. ST not only brought in great numbers of strangers, but many of them were female and many of both sexes knew/cared diddly-squat about SF. Like holding a SW con and being "invaded" by B7 fans whose numbers magnify your costs by a factor of zillion, and who then proceed to insist on panel time and event time that destroy the steeped-in SW ambiance you and your friends have worked so hard to create. This sort of thing has been going on for over 20 years and probably isn't about to change any time soon.

Different regions have different levels of intolerance and world cons do reflect the personality of the region putting it on. Try to be charitable. Some of those SF fans who are most pissed off at media fen may be those who have had to put up most with media nerds wearing oversized Spock ears/swinging overcharged fake blasters in everyone's face while playing overly obnoxious Corellians/any other embarrassing behavior—and giving their performance happily for the local TV crews out to show the world that SF fans are true nut cases.

I'll agree that the Nazi/Prussian uniform style strongly affected Imperial costuming, but any amble through a book on Japanese armor will expose helmets almost exactly like Vader's.

For trivia fans: We've all heard of Jean Lafitte, the pirate who fought for the American Revolution (at least in popular history; I have no idea if he's been revised into a different

role). I just read that his ship was called the *Black Falcon*. George alone knows if juvenile reading about Lafitte inspired him to call Han a pirate and his ship the *Millennium Falcon*, but it seems a good guess to me!

Melanie Guttierrez: Casting SW characters has always been fun. It would be interesting to dig out the old letterzines and compare those lists with current ones. My only fear is that I wouldn't recognize half the names since I haven't kept up with 99% of today's TV actors. Is there a young woman out there with the presence of Diana Rigg? If so, I'll vote for her for Luke and Leia's mom. And I'll be anxious to learn the name of any actor the fans think could play a young Alec Guinness!

On the subject of reviews: I'm all for people speaking out again, and I appreciate those who have started to comment in their letters. What I'd really like to see is reviews of older zines by the newer fans. Do the old stories hold up to their reputations? Is it still possible to enjoy stories written before the developments of TESB and ROTJ? I don't know about the other dinosaurs around fandom, but I would love to know how and in what ways THOUSANDWORLDS has aged. Now that the zine library is being reestablished, the older zines will be available for reading again. Some collections, like TW, may still be for sale (that's a plug. See Linda Deneroff's GUARDIAN ad). Cheree, how about a column called something like "Reconstituted Zines"? ((Ed: Sounds like a good idea to me. Actually, SE does have a review column called "Reviewing the Fleet", but it hasn't been run in ages because folks stopped sending in reviews! I'd love to revive it! How about it, people?))

Midwife



Tim Blaes
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February 10, 1990

It's about time you gave us another look at that kid of yours. There is something awful spooky about the lower photo; I could swear that I've seen an old b/w of me at that age, in much the same pose. People are alike all over, I guess.

Z. P. Florian: The reason Yoda didn't whup the Emperor as soon as he became a threat might be because he couldn't. "Yoda Conquers the Universe" probably won't be a chapter title in the first trilogy. No matter how powerful he might have been, he might not have been the "right tool for the job."

Melanie Guttierrez: Casting the First Trilogy? Perhaps Gregory Harrison for Bail Organa. It'd be a real kicker if Mark Hamill played a young Owen Lars. He might have to put on some weight and make-up, but I'd like to see them try to slip him past everyone. As for the women's roles, I just hope there are lots of them, whoever gets to play them.

Marti Schuller: Fans, I think, are just like everybody else, only more so. Fandom isn't "a way of life", nor is it "just a g*d d**n hobby"; it is a state of mind. I think most of us are in fandom because we want to learn, want to meet interesting people, want more than to simply exist.

Cheryl Pryor: I've never figured how we get "Dick" from "Richard". As for Ben/Obi-Wan, which name came first? Any real reason why he can't have more than one name?

Matthew Whitney: The single WorldCon I attended didn't give me too much grief about my media interests, and I found quite a few media fen at Confederation. But I do remember mentioning ST during one event and the panelist flinched and cut me short. So, at any straight SF con, I would recommend caution before injecting media references into a conversation.

Perhaps the Jedi fell because it was time for them to, or because, in some part, they let themselves fall. "To everything, there is a season." Remember the Bristle Cone Pine.

Chris Graham: You are not likely to get a logical answer to your question, "How did the wampa get Luke to freeze up in that ice cave?", anymore than I could get a reply to my ques-

tion, "Why did Han look as if he had been encased in carbonite horizontally, when he entered the carbon freeze vertically?" Exactly how did the wampa get the water to stay up there while it froze? Antigravity?

Catherine Churko: QUANTUM LEAP is, surprise, doing quite nicely. I'd like to see them "leap" out of format, once or twice. What goes on on Al's side of the continuum? What happens to the people slam-dunked into Sam's body, and what do they remember once they return? What if Sam leaped into Al (that could get real spooky)? How are the people back at the lab aware of the changes Sam makes? Are they "insulated" from shifts in the timestream? Will all the changes Sam has made start to pile up and reach some sort of critical mass? What would happen if Sam failed?

I like the ALIEN NATION TV show, but I liked the movie a little more. The cinematic Newcomers seemed truly alien, no matter how much they assimilated to our culture, whereas their video counterparts seem a little too much like us. Mandy Patinkin played George Francisco as a friendly, likeable kind of guy. Eric Pierpoint plays George too much on the grouchy side.

STAR WARS, a Broadway musical? I can't see ANH adapting very well, but an original plot might be quite fascinating. A true Space Opera! Who to do the music? I'm an Andrew Lloyd Webber fan, myself. Alas, I would probably never get to see it, as Hendersonville is a little far from Broadway.

STAR TREK might do better, with bridge sets that would adapt quite well to the stage. A plot I would love to see them do in a movie or the series is this: a malfunction forces the crew of the Enterprise to re-route the universal translator through the music banks of the ship's computer, resulting in STAR TREK: THE MUSICAL!

Maggie Nowakowska: What SW calendar? No Waldens or B. Dalton's or any other bookstore around here has carried it! ((Ed: See my note to Marti Schuller about how to obtain--hopefully--a SW calendar.))

Leia as the Other: If bloodlines do count in Jedi aptitude, then Leia could count as "another hope." It was never exactly explained what sort of hope Yoda was talking about, so she might not have to defeat the Emperor personally.

Could Leia be "boobytrapped"? One panel at

World Con dealt with ideas considered as viruses, "meems" I think they called them. Ideas are infections, they mutate, some people are more/less resistant to some ideas than other people, and "outbreaks" of some ideas come and go the same way some flu bugs do. Comparisons can be made on and on. Mix the Force in with this notion and you have some truly intriguing possibilities. Did Vader become "infected" with the Bright Side of the Force and, if so, who really infected him? She sure changed Han's life (granted, it was mutual).

The most recent rumor is that Fox will be picking up BEAUTY & THE BEAST, so I may not have to eat my words about wishing B&B had been cancelled. I'm still ambivalent about Catherine's death, and I think they could have written her out without killing her; a coma, an extended stay in a mental institution, or even being kidnaped by aliens (who look like her boyfriend?) would have been preferable. But as much as I miss Catherine, Jo Anderson is very intriguing. The only thing I want them to change is the intro; it makes Vincent out to be some sort of superman, out fighting for truth, justice and the American way. A Caped Crusader, he isn't.

Mary Urhausen: Most published books and magazines are supposedly illegal to photocopy, yet why do most libraries have photocopiers? I think most of us, at one time or another, have been pirates. I have given and received duped tapes (audio and video). I am in search of a bumpersticker that says "To Take My VCR Away From Me, You'll Have to Pry it From My Cold Dead Fingers" and I know of a few satellite dish owners who feel much the same way. But none of us are in the business of piracy.

Anyway, suppose we find some slimeball selling obviously copied zines? What do we do then? Paramount has threatened to ban all ST zines if they get dragged into fannish matters such as this. How can we take legal action against a zine pirate? I have a feeling we may have to call in the Equalizer.

Hi*Yo Silver, Away.....



Mary K. Urhausen
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Well, well, well...what sort of trouble can I stir up now, eh? Ha ha—just kidding, Cheree! I've caused enough of a ruckus for one year; I may have to go to MediaWestCon under an assumed name, and wearing a disguise as it is! So far, it looks as though the Clone Wars truce is holding, and people seem enthusiastic about the idea of "blanket permission" to xerox OOP zines. And I'm extremely glad to see that Ming has succeeded in resurrecting the lending library—an idea whose time has definitely come—again.

I hope that by the time this letter sees print, the first Progress Report for MediaWestCon 10 will have come out. But since I wouldn't count on that...I just have two things I'd like to remind SW fans about. One thing is the Fan Q Awards. Once again, SW fans have the chance to nominate enough zines, authors, artists, poets or filkers to create their own category for SW fandom. If SW fans are not active in nominating their favorites, once again we will be faced with a very small SW category, or SW will be lumped in with some other "orphan" fandoms in a miscellaneous category. All it takes to prevent this is for fans to nominate SW material. You don't have to be a member of MediaWestCon to nominate, nor do you have to pay (unless you are a non-MWC-member who also wants to vote). Before we hear the post-con belly-aching about the shabby treatment of SW as a fandom in the Fan Q's, now is the time to do something about it: Nominate your favorite SW material!

The second MediaWestCon topic is programming. Every year SW fans bemoan the lack of representation of SW in the panels at the con; well, here's your chance to change that! If you have any ideas for SW-related panels—especially if you are willing to be on any of those panels!—please write to me at once! I will be coordinating the programming at the con this year and I would love to see SW represented. (I have only one ground rule: never again am I doing a zine xeroxing panel!) Even if you are strictly a panel-attendee, not a prospective panelist, please come up with some ideas. The wilder the better—nothing is too tacky for SW fandom! Unless you want a con full of Blake's 7 and Robin Hood panels, someone in SW

fandom is going to have to come forward and be heard.

Just a few quick comments on some of the letters in SE#24:

Melanie Guttierrez: I couldn't resist your call for suggestions about casting the First Trilogy. Here are my personal favorites: Mrs. Skywalker—Michelle Pfeiffer; young Anakin—Cary Elwes; Mrs. Solo—Karen Allen; Mr. Solo—Mel Gibson; young Ben—Jason Connery; Bail Organa—Dennis Quaid...well, I think you get the idea! Bring on the Beautiful People! Actually, I suspect if this trilogy ever does get made, George Lucas will bring on another group of relatively unknown actors and actresses, people who aren't strongly identified with any other roles but who will probably become indelibly imprinted with these roles. But, hey—we can dream, can't we? Now let's see—Tom Cruise as Wedge's father, and—

Cheryl Pryor: Much as I love the idea of the "Darthie" as an award name, we really don't need to hold separate SW awards! If enough fans would nominate material, there would not only be a separate SW category in the Fan Q's, but we could also have a full slate of zine, writer, artist and poet/filker in our fandom. The only reason this hasn't happened in recent years is that there haven't been enough nominations made. The people in charge of MediaWest-Con do not dictate the categories, nor do they set the nominations—fans have to do that. If every person reading this issue of SE would sit down and nominate three SW zines, three SW writers, three SW artists, and three SW poet/filkers, we would have our SW category—and more! And by the way, don't forget to nominate this excellent letterzine; we have to compete in a general letterzine category, since there aren't three SW letterzines left, but hey—we all know SE is the best! ((Ed: Thank you, Mary. The check is in the mail.))

On the subject of nominating SW material, just to refresh your memories, here are some of the SW zines that came out in 1989 and are eligible for the current Fan Q's: FROM A CERTAIN POINT OF VIEW; THE KEY; A NEW HOPE II; ON A CLEAR DAY YOU CAN SEE DAGOBAH 4; and SHADOWSTAR 30. (SHADOWSTAR 31 contains non-SW material as well.) Review your zines, refresh your memories, and nominate! ((Ed: Might I suggest a special nomination for Mary Jean Holmes? This lady has turned out a prodigious amount of SW material—writing, illoing and

zine producing! How about a special Life Achievement Award or something? Bravo, Mary Jean!))

Matthew Whitney: Regarding your WorldCon impressions, I'm afraid the "Literary Fen vs. the Media Fen"—as if the two were mutually exclusive!—is a battle that's been raging even longer than the infamous Clone Wars! The snobbery is quite real in some quarters of fandom, not only at cons but also in some of the more self-important sf publications. I didn't think it was particularly bad in Boston, compared to some WorldCons (they can't all be like LA in 1984—a media fan's mecca!). Other than walking around wearing t-shirts emblazoned "And yes—we read, too!", I guess all we can do is forgive them their ignorance—and keep on having a good time with the best of both worlds.

Judith Yuenger: Whaddaya mean, Walter Farley's books aren't for "adults"? I still enjoy them! Actually, I always thought it was sf that had the "adolescent" label when I was that age... Yes, another Arabian owner (although with this breed, it's hard to say who's the owner and who's the ownee! My three have me very well trained!)).

Chris Graham: Regarding your questions about Luke and Vader: I think the seeds of suspicion were planted over the first Death Star, when Vader recognized that he was dealing with someone with strong Force powers. A lot would hinge on whether or not Vader knew he even had a son—or daughter. He sure didn't catch on to the fact that Leia was his daughter, even though he had been in actual physical contact with her, long before he knew about Luke. Perhaps he knew he had a son, but didn't know about Leia (just like the rest of us!); so when he sensed the "Forcefulness" of that male fighter pilot, he began to suspect it might be his child. Why could he sense Luke and not Leia? Maybe because her powers had remained dormant, unawakened; unlike Luke, who'd had Kenobi to kick him out of his complacency. I doubt that Vader's origins and original training were common knowledge. I think Ben exiled himself to Tatooine, feeling a failure for having "lost" Anakin to the Dark. Most of his zeal for seeing Luke gain his powers, and take on Vader, seems to stem from his own feelings of inadequacy in that department. Kenobi is very manipulative (and I don't necessarily mean that in a derogatory way, although both he and Yoda are guilty of putting

their own agenda ahead of Luke's welfare), and I think he was desperate to use Luke to "fix" the mistake he'd made with Vader. That's why in TESB, I find Luke's willingness to question their demands, and his determination to abandon their schedule to try and rescue his friends, extremely laudable—and not at all impulsive or "reckless." Let's face it: the old farts were using him, and I think he showed real strength of character by standing up for what and who he believed in, whether or not it was ultimately a mistake.

On a less philosophical note: I think the wampa stuck Luke to the ceiling of his cave with the oldest adhesive known to man: spit! All the critter would have had to do in that climate is lick the soles of Luke's boots, and then hold them up to the ice for a few minutes until the spittle froze; and viola! instant Luke-sickle! Another frozen dinner, waiting for his dining pleasure! Or actually, probably a frozen dessert, since I think the critter ate the tauntaun for the main course...

Cathy Churko: I don't know if I will miss the insufferable Karen Ripley stories, but I sure will miss your illos for them! I really like your style! I hope to see more of your artwork in future zines, no matter who the author is. Don't go pro on us and abandon us!!

And I see you are a fellow QUANTUM LEAP and ALIEN NATION fan; congratulations on your good taste! QL and AN both do what one can only vainly hope ST:TNG would do: use the platform of sf to comment on the human condition. Both are really "buddy" shows that just happen to have an sf slant. In fanfic, some SW writers have done the same kind of things with their own original SW characters. But I'm afraid the SW universe-as-presented was rigidly stereotyped; too bad. Try to imagine what the SW saga would have been like if the character of Luke had been "Lucy" or if Vader had been an evil queen... What if Han had been a tough, galaxy-wise woman, taking the naive farmboy under her wing? Or if the possession of Force powers were hinged upon the menarche, a young woman coming sexually of age, and that— Oh well, another universe, perhaps!

Everyone: Don't forget those Fan Q nominations and please write to me with any programming ideas you have for MediaWest!

Ming Wathne
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February 26, 1990

Greetings from the vault of Corellian Archives. Hope everyone is getting into the new year without too much trouble. Santa Barbara is turning into a vast wasteland because of no rain. If things continue, we will have a choice of a drink of water or a shower—your choice.

Mary Urhausen: Not "dog", Mary. That is so mundane. Besides which dogs have been going into mangers ever since they were domesticated. Most farm animals just ignore them. Other things—the Library is being reopened for business on March 15, 1990, but if it is to continue, we are going to need lots of action from both renters and editors, if it is to stay open.

I think your idea is great about the zines. I still reserve my right to make an individual copy when editors or their agents cannot be contacted, or refuse to answer. And hey, reading the old letterzines, with that Church of Ford/Cathedral of Hamill is GREAT fun. This is what the new fans need a chance to see—what happened in fandom previously.

Z. P. Florian: I think Yoda was in a position of a parent that must practice "tough love". The Old Republic and the Jedi had been devastated by the Clone Wars. They either had to get their act together and pull themselves out, or go down, and start over. No matter how he personally felt, Yoda could not interfere!

Loved your reference to teenage leaders. They can be extremely effective, especially if raised to the job. The only pity is that a price must be paid. Most of them have no childhood.

Melanie Guttierrez: Pleeeeeze—no RPGs. Granted I've read a great deal of SW fan material, I have a poor memory and what about those that have not read the reference? So write out the reference, please!

Liked your idea about "casting" the first Trilogy.

Marti Schuller: Yes, yes, on the stories! And being the nasty, underhanded person I am, I recommend a several parter, "The Sky Warriors" by Ellen Blair to be found in issue #2 of FALCON'S LAIR (yep, it's in the Library).

It's good action adventure, with all our favorite characters represented and one of my favorite stories.

The Rebels could not have been pure as the falling snow and won their rebellion. The problem was just how far could they go? This has been touched on in a couple of stories, one by Carolyn Golledge.

Debbie Kittle: Yes, the mugs are nice and both Indy plates are breath-taking! It is a bit hilarious watching a righty trying to adopt to sinestrial positions. Righties often say lefties look awkward (they do), but being left-handed does have a few advantages. Most lefties are somewhat ambidextrous because of necessity. I think Lucas changed Luke into a right hander because he was planning the duel scenes. A left-handed duelist looks clumsy, but they are devastating to most right-handers, for the simple reason that there are so few of them, the righties never have a chance to develop techniques. I know; I am a fencer and, even as a novice, I had advantages.

Cheryl Pryor: River Phoenix would be a great young Han. Only trouble is, he is too old. Han would not have been more than 8 or 10 when Luke and Leia were born.

Matthew Whitney: The media did get the short end of the stick WorldCon. As for the lefties, well, life was never fair. Lefties especially born into a right-handed family have difficulties--try turning a key backwards, tie a bow, put a screw on a bolt, slice bread with a knife ground for a right hander--the bias was in the older times. Lefties were more difficult to train. A left-handed violinist destroyed the symmetry of an orchestra.

Judith Yuenger: With the exception of TREK, the entire zine world seems to be an underground activity. We need to get more action between groups and that is why the Library is reopening.

Tim Blaes: Well, somewhere there is a BLAKE'S 7/STAR WARS cross--not exactly paring the individuals though.

Maggie Nowakowska: Loved it when Han aced Greedo, but then he usually acted first and then thought about it. In the world Han lived in, that is what kept him alive.

Enough! Go in peace with the Force.

Catherine Churko
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Feb. 15, 1990

Hello and Happy New Year and Decade to all. I want to quickly add this in before I forget in my under-the-wire LoC act here (as I usually do forget things in my mad dash). First, to anyone of our SE'ers and their own, wherever they be, I hope all is or heading towards being well in regards to the intense weather and geophysical events we seemed to have garnered up in the past few months. (I know my friend in Oakdale who has lived around the SF area all her life was real skitterish for days after. It was the worst tremor she'd ever felt.) I heard briefly, Cheree, that tornados went through Garland about a week ago?

((Ed: Well, a line of thunderstorms swept through one day in January, as is not uncommon, and there was a brief little windstorm that coalesced for a minute or two into a small vortex. It was strong enough to wreck nine houses in a high price neighborhood about five miles from where I live. It did just miss us, though. Two streets over, shingles were blown off houses and wooden fences blown down along a three block stretch that just parallels our street. The wind pattern was very tight even then because the houses directly across the street from those that lost shingles were undamaged. No one was hurt and the storm has proved a real gift to area roofing companies, who are busy at work replacing all those damaged roofs. I was at work downtown that day and didn't know anything about it until a co-worker heard about it on the radio. Randy was at home, but just said, "What tornado?" when I asked him about it.))

Secondly, to Melanie G., very belatedly (apologies!) and to Carol M. (and to anyone else I might have missed), my condolences on the loss of your mothers (and for anyone else who recently lost a loved one).

Cheree: You're looking good in your photo and not-so-very-little-anymore Katy is looking so bright-eyed and pretty. I'm glad to hear that you have had support all around while you've undergone your physical and attendant emotional travails! Glad we got to see a group portrait of Mary U's "babies", as well.



On the near-SF topic, I'm looking forward to the Hubble Telescope's successful deployment and operation in late April. The thought of being to see 10x's farther than our biggest telescope and the inclusion that the objects that we have been able to see up until now will become more detailed in view, well, my sense-o-wunda is doing cartwheels. I hope it will be a success. And what hereto before unimagined things will we see? (There's plenty of room for satire in that question, although I've not formulated any cartoons myself yet.)

And related to that, if you haven't checked out (like I didn't) THE GRAND TOUR (A TRAVELER'S GUIDE TO THE SOLAR SYSTEM) and CYCLE OF FIRE (STARS, GALAXIES AND THE WONDER OF DEEP SPACE) by W. Hartmann and R. Miller, do, Do, DO! (da, da, da, oh, sorry-wrong song...how about "Fly Me to the Moon"). I get high everytime I even think about the treasure trove of space paintings they've packed in there! Gorgeous!

Oh, did I do a double take when I saw the SW#1 rumor/newsflash as I opened my SE#24! Being located in one media capital of America does not guarantee instant access to info. I didn't know anything about it (other than last spring's confirmation from Terry Erdmann that SW#1 had been scripted and #2 and #3 in story form).

This time I will be able to indulge in joyous anticipation with all my SWzine pals...what fun. I was able to do some with many of my friends who do enjoy SF to one degree or another all these years before I discovered SW zinedom (so I was luckier than some). But now to be esconced in swzinedom, I get a sort of consistent "partytime" atmosphere of anticipation as we wait and try and guess and ferret out details. Very reminiscent of the way we in R&R fandom (be it for the Who, Springsteen, U2, etc.) would follow record or more urgently tour rumors having us running down to the local arenas on rumors alone that tickets were going on sale and then the agony of defeat—it wasn't true... Though on occasion, our network was good enough that our ticket sale days were only off by a few days or less, so we actually had our monies and network of contacts ready to swing into action before the general announcements! So, yeah, keep those rumors coming!

Although I for one do not want to know every surprise! I'd heard of fans who knew beyond a shadow of a doubt that, when they went

into TESB, that DV would reveal himself to be Luke's father. To have such a dramatic moment revealed beforehand... I may be a strong fan, but I love the element of mystery and surprise, too!

All: In fact, did anyone (against their will, so to speak) find out a part of the Saga that they wished they'd been able to be surprised at instead? (I realize this might be a neo-ish question, but I missed all the general fandom hubbub, movie-wise). I had the almost misfortune to read that the— Oh, no, I don't believe it—I blanked out on what it was—sheesh! It was something along the lines of (I think) finding out that Vader turns back and kills the Emperor, or some major dramatic twist...in CINEFANTASTIQUE a few months before the ROTJ release. But I sort of skimmed the article and just lifted my eyes away from the full revelation before I saw it. PHEW!

Another general SF question that includes SW in its realm was triggered by 2 reviews (generally positive) on Karen Ripley's pro novel. They both described it as Space Opera (vs. SF). I have heard the SW trilogy described that way (although some critics were specifically referring to ANH). Is the term sort of concurrent with what an individual's notion of what constitutes SF?

SF and proto-SF have been involved in speculation and flights of fancy. The SF part ranged from the old bug-eyed Martian monsters, pulp variety, to stories built around semi- to very accurate extrapolations in the fields of "hard sciences"—astrophysics, biology, math (probabilities and time travel?), geology, climatology, etc.

So, as other sciences came up for speculation, they probably involved the "softer" sciences—anthropology, sociology, psychology, and the "pseudo-sciences"—parapsychology. We started to see alterations in the genre. As women got more involved, some brought the older hard sciences, added in the softer ones, and many included emotional and character range. I use the term "mental action" not only to describe emotional conflicts between characters but also their ruminations, reactions to what they are involved in "outside"—social change, discoveries, etc., which would be described by the soft and/or hard science fields.

Since George drew a lot of background from the mythology studies of Campbell and the pseudo-sciences (I'm using the "perjorative"

term "hard" science people use), he was using those as his extrapolation points to spin a... how about if we call it an SF fairy tale or myth?

I still think it's SF but then I'm known for trying to flex rigid barriers and categories, i.e., art/crafts/illustration...and "literature" and "media" SF. I think Matthew's experiences at WorldCon ticked me off with the media vs. book SF. And that led me back to the older hard vs. soft science vs. emotions, etc., in SF. Gimme relief...it's a Big Universe out there and there's room for all! I was reading SF at 10 but by 12, I had added the seminal OUTER LIMITS to my arena. There is no one who will totally convince me that that show didn't come up with some worthy gems to add into the SF storehouse of treasures.

I'd like to address the clone zine issue since I was too warped out to do it last time. I tend to agree with Sally Syrjala's ideas on copying a story (although copying a whole zine, even NFP, goes beyond my "limits", even if it's OOP), or a few illos.

But more important are the points she, Melanie G., and Tim made. (My info is based on ACLU "Rights of Authors and Artists.") Friends and Fen, we are operating in a grey area, for sure. The copyright gives the owner the right to basically control the use/reproduction of their works. (Even not to expose the work to the public.) The Copyright Act is basically concerned with economic protection as seen in the one area where a copyrighted work can be copied without consent-fair-use and in what constitutes infringement of the copyright.

For example, fair use allows a teacher to copy portions of a work to distribute in class, and such "purpose as criticism, comment, news reporting, teaching, scholarship and research, is not an infringement of copyright." Factors 1 and 4 of fair use show: "(1) the purpose and character of use, including whether such use is of a commercial nature or is for nonprofit educational uses. ... (4) the effect of the use upon the potential market for or value of copyrighted work." The book says each case is individual, even copying extensive amounts for scholarship/criticism would weigh differently than the same or lesser amounts used to compete in the market or "save the person the bother of having to create their own work."

A copyright infringement violates the

copyright owner's exclusive rights. They can bring a lawsuit to bear and confiscate the items and either collect (after legally proving the illegal infringement) the illegal profits back or settle for some kind of damage settlement, when gathering info on just how much profits are made is too difficult. They also can press for criminal charges.

Copyright only covers economic damages, not "personal rights", but there have been other laws used to stop what an artist could call a moral/artistic abuse/misuse. "Monty Python" sought an injunction against a television network that intended to broadcast severely edited versions of its programs even though the network obtained permission to air the programs ...contending that the network's editing "impaired the integrity" of its work. The ruling claimed that it "finds its roots in the continental concept of droit moral, or moral right ...generally summarized [as] the right of an artist to have his work attributed to him in the form he created it." I should also mention that an artist has the exclusive right to make derivative works, i.e., book to movie. (Sheesh, I feel like I'm in school with a paper.)

I think as long as we deal with fan publishing NFP, we are on the lighter side of grey. Buying zines from deliberate profiteers, IMHO, is legally and ethically wrong. If an ed should miraculously come out some in the black—well, just put it to the next ish. It seems from what I'm familiar with, eds don't recoup their monies totally anyway. And I think we should consider exercising restraint. (I'm a semi-neo—3 years.) In other words, just don't jump at every zine you see; check out from other fen the dealers you run into. Be careful who you buy from.

The second area might put us in greyer, since there are lots of stories that wouldn't fit to a "t" George's characters. But it gets complicated since freedom of speech could be possibly invoked since we are (hopefully all here) NFP and circulating amongst a relatively small group of scattered "family." Plus, what do you do with a work that has permeated the culture, really becoming part mythical in its enculturation. I'm not sure George could hold complete control because of its dimensions. I can't remember why he lost his suit against the SDI. Anyone know?

Without going into another whole dance, I think the above applies also to derived art-

work. I do not sell any of my SW related work. I know Gordon says differently. I tend to disagree. I still do my SW art for fun, love and practice and would show my media works at the appropriate cons. Yes, I do own one piece of fan art I bought at my first MWC, but I haven't decided whether I will ever purchase another. The exception definitely would be satire. Most satire is allowed under copyright law. That's why you can see the art of Gordon Carleton, Leah Rosenthal and others in STARLOG. Phew—that's enough. Follow Melanie G.'s adage—play quietly. I've probably not endeared myself to my fellow artists/friends/fans (sigh).

Only time for quick hellos and comments:

Melanie G.: Why don't you think Pruneface can kill Luke?

Marti S.: No apologies necessary. I'll skip the honorific. One hour of anxiety was enough for me!

Debbie K.: Good comments on Ben/Luke/DV and the class issue.

Cheryl P.: Hi, not able to attend MWC this year. Money's way too low. Hoist a glass for me, huh?

Welcome to Judith Y.

Chris G.: I never was able to find the radio program.

Maggie: Great Winds, did you get your snowshoes out? Glad you found your song. I'm pretty sure about Han because I remember the

line he shot back at Greedo, "Even I get boarded sometimes." Therefore, having to make up the money to Jabba that he lost when he dumped his cargo, therefore taking B & L and the droids.

Ming: "Sounds more like...suicide." Good Luck with the library.

I hope everyone who's going to MWC has a great time. I'll see you all in '91, hopefully, although ChiCon is competing for my attention. I still haven't made a Worldcon yet. I hope to go to both!

By the time this hits print, I'll hopefully have just shown work in our big regional SF con, LunaCon. I'm still waiting for confirmation. And I'm going a little crazy because I've been nearly in a painterly inertia since the beginning of December! Lots of ideas sketched, but no finished products. I finally did two to sell and started one of my small paintings yesterday, but I have only 3-1/2 weeks to go! If I don't get in, I'm on the waiting list. A lot of pros show up—artists, writers, editors—since it's just 30 miles from NYC. I'm bouncing a bit off the walls, so send good thoughts my way, puleese. It will be my debut in a "regular" SF con. And congrats to Melanie R. on her nomination for a Hugo. Force be with you all!

P.S. It's fine by me to make single copies of my illos for personal use.

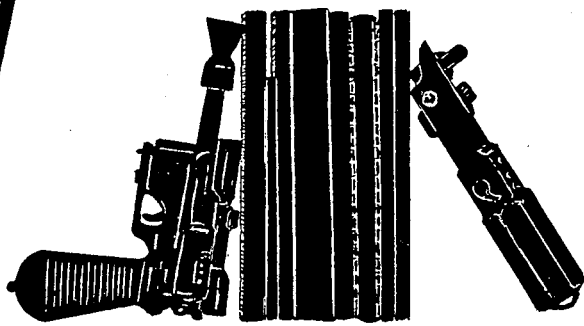
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Garland, TX 75043

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Deadline for #26 — May 15, 1990

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A NEW CHALLENGE—Sold out. REVENGE OF THE SITH—20 years post-ANC, Luke is faced with the most important work in all the thousand generations of the Jedi—work that may claim his life. 200 pp.; art by River, Wells. \$14.00 fc. SANCTUARY—THE ODD LIFE AND BIZARRE TIMES OF LUKE SKYWALKER by Ellen Randolph. Art by Lybarger, Landon, Siegrist, Stasulis, Martynn, Faddis, Kluge, River, Afton, Holmes, Churko, Fisher and Fisher. 250 pp. Tiny print run; order now. \$22.50 in person, \$25.00 first class. Both Fan-Q nominee novels by Ellen Randolph. Checks payable to Melanie Rawn. Full Court Press, 15820 Ocean Avenue, Whitter, CA 90604.

A TREMOR IN THE FORCE #3 features material by Carolyn Golledge, Martie Benedict, Marcia Brin, T.S. Weddell, Michelle Malkin, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Ronda Henderson, Gail Small, Sandi Jones, and more of your favorite writers, both old and new. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Steven Fox, Jenni, Nancy Stasulis, Barbara Frances-Simon, Pat Easley, Mark and Melea Fisher, Jim Markle and others. \$17.50 fc. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

A TREMOR IN THE FORCE #4—Featuring fiction by Carolyn Golledge, Marcia Brin, Maggie Nowakowska, Judith Tyler, Ruth Radecki, Kate Birkel, Melanie Guttierrez, James Booth, Kerry Nash, Matthew Whitney, Irina Ozernoy and more! Art by Wanda Lybarger, Dianne Smith, Dani, Rebecca Carey, Jim

Markle, Melanie Guttierrez, Catherine Churko and others. \$17.50 fc. These are going FAST! Only about 15 copies left! Don't delay—get yours now! Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

BELOW THE SURFACE — an all-VOYAGE TO THE BOTTOM OF THE SEA zine. The first issue includes "Aftermath" by Smithson; "Woman's Watch on the High Seas", "A Captain's Calling," and "An Executive's Exec" by Fitts; "King Pearl", an untelevised script by W. R. Woodfield, novelized by Cole; "Deadly Tomorrows" by D. Oriti; "The Man With No Name" by Cole and Rhine; "Requiem" by Agel. Poetry by Terrell; artwork by Cole, Falcon, and George; cover by Clayo. \$10.00 by hand, \$12.50 first class; \$15.00 overseas (small parcel rate). Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

BETTER IDEA ZINE. Dedicated to bringing the serious Harrison Ford fan a concentrated dose of news and information covering Mr. Ford's films quarterly, BetterIdeaZine reaches readers across the U.S. and around the world. Join other discriminating fans in keeping up with Mr. Ford's projects and joining in lively discussions. Not just a newszine, not just a letterzine, not just a storyzine, but a combination of the best of all three. Issues average 80 pages, partially reduced, and are chock full of news, reviews, interviews and photographs. Rates: \$5.50/issue third class, \$6.50/issue first class; \$8.00/issue overseas airmail OR \$20/4 third class; \$24/4 first class; \$30/4 overseas airmail. Checks or money orders payable to: Cynthia L. Smith, 31 Lincoln Avenue, Lansdale, PA 19446. Or send SASE for more information.

THE BLACKWOOD PROJECT -- a WAR OF THE WORLDS news/letterzine. Do your co-workers give you funny looks when you talk about aliens? Are the petals of your prize-winning roses disappearing? Announcing the news/letterzine devoted to the syndicated TV series, WAR OF THE WORLDS. Issue #2 of THE BLACKWOOD PROJECT consists of 100 pages of Locs, articles, ongoing episode guides, articles on Richard Chaves and Linda Mason Green, listing of fan fiction, and more! \$5.75 first class or \$6.25 airmail to Canada, payable in US funds only. Limited copies of #1 left. SASE for info. THE BLACKWOOD PROJECT, c/o Elyse Dickenson, 43 Topfield Road, Wilton, CT 06897-3506, USA.

BLAKE'S DOUBLES (all B7): A brand new B7 zine consisting of two long stories published back to back. The first issue contains: "Out of the Night" by Annita Smith, a 5th season story focusing on Avon, Vila and Blake, and "The Flotsam Chronicles" by Valerie Dickinson & Phyllis Milby, a 5th season story focusing on Tarrant and Vila. Art by Virgil, Rosenthal and others. \$10.00 first class. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

CHOICE PARTS #1—(all Harrison Ford). Featuring "Chance Encounter" by Kate Birkel. Tommy Lillard was minding his own business when the strangest looking thing he'd ever seen fell out of the sky—with a beautiful, sharp-tongued princess on board. "The One That Got Away" by Cypher. Han had a lead on the most fabulous jewels in the galaxy. Now, all he had to do was dive to the bottom of an ocean, contact the local piscine inhabitants and convince them to lead him to their treasure. "Remembrance" by Carolyn Golledge. Han and Leia had returned to Corell to find a sacred icon that had belonged to Han's family, shortly before the family holding was destroyed by Imperial troops. Without it, Han could never proclaim his true identity. Much more by Ann Wortham, Marci Erwin, Jeannie Webster and Elizabeth Wilson. Poetry by Martie Benedict-O'Brien, Pat Nussman, Jacqueline Taero, Patricia D'Orazio, Sarah Macht-Dewitt and others. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Jim Markle and Barbara Frances-Simon. Note—some material is slightly on the adult side. \$15.00 first class. Make checks payable to Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

CHOICE PARTS #2. All Harrison Ford zine. Featuring "Succubus" by Cheree Cargill. Indy is return-

ing from a successful dig at the Dead Sea, but he has brought back more than he bargained for. "All That Glitters" by Carolyn Golledge. Tommy has been framed for murder. Can Avram save him from the hanging tree? "Gone and Lost Forever" by Marcia Brin. John Book has returned to the Amish people ...and this time he's here to stay. "The Dread Barge of Garbage" by Cypher. What does a guy do when the cargo he contracted for turns out to be a load of toxic, putrid waste products? Han doesn't know either and now no planet will even let the Falcon into its atmosphere! "Paths of Meaning" by Carolyn Golledge. John Book has a chance to help a troubled boy but Book cannot foresee the ordeal that awaits him. Much more! Poetry by Sue Zahn and Beth Lentz. Art by Wanda Lybarger, Rebecca Carey, Dianne Smith, Peggy Dixon and Jim Markle. Going fast! 3/4ths of print run is already sold!! \$17.50 fc. Checks payable to Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

DEE-PICE (available on 10/1). No price yet on this WAR OF THE WORLDS fanzine—please SASE. Fiction by Mater, Lindner, Jones, Merkel, Goodson and Ames—art by Bruce LaFontaine, Mary Wheeler and Lana Merkel's poetry. All WOW characters make a good showing. Standard size with ads. \$ donated to charity with each zine that leaves this address. Let me know if you're interested. Pat Ames, 49 Edmonds Street, Rochester, NY 14607.

ENTERPRISING FALCON. One-shot STAR WARS/STAR TREK fanzine. Luke crashlands on a forest world and learns a few things about himself along the way to safety. Han and Chewbacca meet a dragon and a dragon lady. Captain Kirk tangles with a movie director. More. Great illos and a gorgeous cover of Kirk and Solo by J. J. Adamson. 120 pages. \$10.50 US/\$12.00 overseas. Payment for orders may be made by US check or bank or postal money order. Or cash, if you want to risk it. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE please. Checks or money orders made out to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

FLIP OF A COIN, the fanzine featuring selections based on all characters portrayed by Harrison Ford throughout his career, is accepting submissions of fiction, poetry, cartoons, art, etc., for future issues. Over 300 pages of exciting adventures with many of Harrison Ford's memorable characters. SASE for flyer on current issue to FLIP OF A COIN, c/o Paula Truelove and Jenny McAdams, Editors, 502

McKeithan St., Apt. 4A, Tallahassee, FL 32304.

GOLD COAST #3. MIAMI VICE fans won't want to miss the final issue of GC. Find out what happens when Crockett flies to New Jersey to search for his missing son and ends up working with undercover agent Vinnie Terranova. See the way things were in another time and place and learn what they have to do with Miami's hottest law enforcement duo. Someone tortured Crockett and he and Castillo work to find out who did it and why--but can Sonny and his lieutenant trust each other? Also, Crockett went for a long drive after quitting Metro Dade and made a discovery that could change Rico Tubbs' life. Much more. Beautifully illustrated by Julie Madge and Connie Fryer. 160 pages. \$15.00 US/\$17.00 overseas. GOLD COAST #2--\$5.50 US/\$6.50 overseas. GOLD COAST #1--\$3.00 US/\$3.50 overseas. Payment for orders may be made by US check or bank or postal money order. Or cash, if you want to risk it. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE please. Checks or money orders made out to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

GUARDIAN 8. Material by Kate Birkel, Lynda Carraher, Susan Farrell, Debra Doyle and J. C. MacDonald, Jeanine Hennig, Susan Matthews, Ellen Randolph, Roz, Jean Stevenson, Marcia Brin, Barbara Gardner, Maggie Nowakowska, Jacqueline Taero, and many, many others. Art by Gordon Carleton, Catherine Churko, Marilyn Johansen, Pam Kowalski, Jean Kluge, Leah Rosenthal, Marti Siegrist, Dianne Smith, and many others. \$12.50 first class. Overseas, send SAE + 2IRCs to request current postage rates. Checks payable to MAZELTOUGH PRESS, c/o Deneroff, 704 East Thomas #103, Seattle, WA 98102-5434. Also available: GUARDIAN 5, 6 and 7. G5 is \$7.00, G6 is \$8.00, and G7 is \$10.00. Add \$2.60 for postage for each zine. THOUSANDWORLDS COLLECTED is also available. TWC #1 is \$15.00 plus \$2.60 postage; TWC #2 is \$20.00 plus \$3.85 postage; TWC #3 is \$8.00 plus \$2.60 postage. TWC Set is available at discount for \$40.00 plus \$8.00 postage. If ordering a combination of any two GUARDIANs, combined postage is \$3.85.

JUST DESERTS #1. All RAT PATROL zine. Contents include stories by Bartlett, Bryson, Carr, Farnsworth, Knights and others. Art by Dani, Virgil, and Otten. Contains a SW crossover and an Indiana Jones crossover as well. \$10.00 fc. Make checks payable to Ann Wortham. Correspondence without a

SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701. JD#2 is out of print.

LAST STAND AT THE EDGE OF THE WORLD is once more available as a xerox reprint. Still has a color cover and GBC binding. A BLAKE'S 7 5th season in five parts. Written by Ann Wortham and Leah Rosenthal with art by Dani, Rosenthal, Karen River and Deb Walsh. Winner of the 1988 Zen Award for Best B7 Novel. \$18.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LOG OF THE HELLHOUND, BOOK I (all BLAKE'S 7): Book I of this ongoing 5th series which originally appeared in SOUTHERN SEVEN #1 has been reprinted along with brand new, never before published material. New cover by Rosenthal. \$10.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LOG OF THE HELLHOUND, BOOK II (all B7). Book II of this 5th series which was originally issued as part of SOUTHERN SEVEN #2 is now available in its own reprint edition. Cover by Rosenthal. \$8.00 FC. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN COMFORT 4.75 (all B7). SOUTHERN LIGHTS SPECIALS are now called SOUTHERN COMFORT. This issue is all slash, all A/V again, back by popular demand. Stories by Carnall, R. L. Parker, Paula (a sequel to "The Bondstone"), Kessler, Tenaya, Catocala, and others. Gorgeous full color cover of Vila. \$16.00 Book Rate, Insured. Make checks to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 2.5 (all BLAKE'S 7). This adult B7 zine is available again in a reprint edition. Both straight and slash stories. \$7.00 fc. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 3.5 (all BLAKE'S 7). This adult B7 zine is also available again in a reprint edition. Both straight and slash stories. \$9.00 fc. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 3.75 (all-BLAKE'S 7) Only a few copies left of the latest print run. All slash this time and all A/V. Should I print up more? \$9.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 4 (multi-media) is now available but going fast. Universes featured include B7, WIZARDS 7 WARRIORS, REMINGTON STEELE, SCARECROW & MRS. KING, SIMON & SIMON, MIAMI VICE and more. All the usual contributors. Color cover by Laura Virgil (Avon & Vila). \$19.00 Book Rate, Insured. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 4.5 (all-BLAKE'S 7) is yet another SPECIAL ISSUE. This one focuses on all the different characters with both straight and slash material. \$14.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #1 (all B7). Finally available again in a xerox reprint edition. Contains all stories originally appearing in S7#1 except HELLHOUND, BOOK I, which can be obtained separately. \$18.00 Book Rate, Insured. Correspondence without a SASE will not be answered. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #2 (all B7). Finally available again in a xerox reprint edition. Contains all stories originally appearing in S7#2 except HELLHOUND, BOOK II, which is available separately. \$20.00, Book Rate Insured. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #3 (all B7). Contains work by Snyder & McGhin, Rosenthal, Virgil, Green, Grundfest, River, Knights and many, many others. A big issue, as usual. Full color cover. \$19.00 Book Rate Insured. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN 4 (all B7) is now available. Stories by Carr & Hall, Paulson, Gerstner, Terrell, Mulvey, Hoffman, Sharpe, Virgil, Hintze, and many others. Art by Dani, Lovett, Virgil, and more. Color cover by Rosenthal. SASE for price

info. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

STAR QUEST—1989 Fan Q Nominee for Best SW Zine. There is fiction from some of fandom's favorites: "Descending Darkness" by Marti Schuller; "A Day in the Life of Han Solo", "People of the Light", "As Gentle as Silence" by Carolyn Golledge; "Partners" by Cheree Cargill; "Strings" by Maggie Nowakowska; "Guess Who's Jedi Now?" by Samia Martz; "Revelations and Secrets" by Karen Ripley; "Sexual Politics" by Patricia D'Orazio; "Alone in the Desert" by Matthew Whitney; "A Question of Intentions" by Lynda Vandiver; "The Longest Night" by Susan Zahn; "Ruled by Duty" by Sandi Jones; poetry by Ronda Henderson and Veronica Wilson; and Jeanine Hennig's swan song to SW fandom. Artwork by Nora Dennis, Cheree Cargill, Ronee, Dani, Jean Kluge, Maggie Nowakowska, Catherine Churko, and Sandi. The covers are in full color done by Scott Rosema and Dianne Smith. 220 pp. perfect bound. \$17.00 plus \$2.50 postage (\$7.00 for overseas). Send check or M.O. made out to Sandi Jones to: STAR-QUEST, Sandi Jones, 629 Dana Court, Naperville, IL 60540.

THE WOOKIEE COMMODE #1: The zine that started it all! Still some copies available. Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by River. \$12.50 first class mail, \$10.00 in person. THE WOOKIEE COMMODE #2. Winner of the 1986 Fan Q Award for Best SW Zine! Still some copies available. Fiction, articles and poetry by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others. Something to Offend Absolutely Everyone! Perfect bound. \$13.50 in person; \$14.50 book rate; \$17.00 first class mail.

THE WOOKIEE COMMODE #3, #4 and #5 — These three issues are now all officially Out of Print (OOP). In accordance with the terms of the Clone Wars Treaty, Double D Press hereby gives all fans permission to make themselves single, not for resale xerox copies of these three issues for their own personal use. Double D Press will not be reprinting any of them. A limited number of the original covers (front and back) are still available; a 9 x 12 inch manila SASE will get them free for the taking, while they last. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #6. We have fiction by Carolyn Golledge, Marti Schuller, Carol Moffat, Samia Martz, Sue Zahn, Eric Goodman, Z. P. Florian, Karen Ripely, Madalena Mumford, L. A. Carr, Catriona Campbell, Janet D'Angostino-Toney, Becky Copy & Renee Scheiber, and others; Sharon Saye's Guide to 1988 SW Zines; and some of the most stunning art in SW fandom! Our cover, inside and out, marks "The Return of the Han Fan" (need I say more?). \$22.00 in person, \$26.50 first class mail. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #7. From the press that doesn't know how to "Just Say NO!". Issue 7 will be available in late spring, right before MediaWestCon 10 (possibly barely before MWC 10!). Addicted to SW fanfic and art? Seeking a fix? Get your annual dose of fandom's finest, including fiction by Carolyn Golledge, Samia Martz, Madalena Mumford, Marti Schuller, Karen Ripley, and others; and art by Wanda Lybarger, Dianne Smith, Cathy Churko, Renee Grove, Rebecca Carey, Z. P. Florian, and others. Featuring Sharon Saye's Guide to 1989 SW zines, color cover, and all that other glitzy trash you have come to expect from us! SASE for final notification: Double D Press, Dr. Mary K. Urhausen, 42 Three Mile Road, Racine, WI 53402.

THIS IS ABOUT THE LAW. WISEGUY letterzine. Seeking contributions of locs, essays, fiction, poetry for third issue. Deadline March 1, 1990. #1—\$7.00 US/\$8.00 overseas. #2—\$3.00 US/\$3.50 overseas. Payment for orders may be made by US check or bank or postal money order. Or cash, if you want to risk it. Loose US stamps, Canadian stamps, International Reply Coupons or cash with SAE please. Checks or money orders made out to Brenda Cunningham, Box 123, Assiniboia, Saskatchewan, Canada S0H 0B0.

UP BUBBLE—the VOYAGE TO THE BOTTOM OF THE SEA letterzine. Each issue is over thirty pages long, packed with articles, letters and assorted stuff dedicated to VOYAGE. Regular features include "Convention Calendar", "Off the Scramber", "Vignettes from Voyage", "Running Critical", "The Writer's Corner", plus cast updates and news, trivia, games, and our usual lively assortment of insightful articles and thought-provoking letters. "Ship's Manifest" locates the latest in VOYAGE fiction, along with hard-to-find VOYAGE merchandise and memorabilia unavailable anywhere else!

Come on! Get in on the fun now! Published quarterly, mailed First Class. \$10.00 US/Canadian, \$12.00 Overseas. Sample issue \$3.00. Current issue is #6; Issues 1 through 5 are available as back issues at \$3.00 each. Kathy Agel, 51 W. 2nd St., Bayonne, NJ 07002.

IN TRANSIT

A TREMOR IN THE FORCE #5. Featuring the second part of "The Conspiracy of Kommor" by Angela Fassio, "Castling", an outstanding First Trilogy novel by Mesarthim and Stardancer, and shorter stories by Carolyn Golledge, Maggie Nowakowska, Ann Wortham, Sandi Jones, Marti Schuller, Martha Wells, Catriona Campbell, Matthew Whitney, and many others. Color cover by Dianne Smith. Other art by Wanda Lybarger, Melanie Guttierrez, Z. P. Florian, Steven Fox and more. Another big issue! Due out Summer 1990. SASE for info. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

BELOW THE SURFACE — Issue 2 due out at Mostly Eastly Con in January 1990. Includes fiction by Agel, Cole, Falcon, Fitts, Kachmar, Kays, and Oriti. \$5.00 deposit plus SASE for final price notification. BELOW THE SURFACE #3 due out at MediaWestCon in May 1990. Includes fiction by Agel, Cole, Leff, and Oriti. \$5.00 deposit plus SASE for final price notification. Now soliciting fiction and artwork for future issues. SASE for submission guidelines. Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002.

BLAKE'S DOUBLES #2 (all B7). This issue will contain BOOK IV of THE LOG OF THE HELLHOUND by Katrina Larkin (yes, her name changed) and Suzanne McGhin, and HALF-LIFE by Jamie Ritchey and Dee Beetem. Art by Virgil, Rosenthal, Buffaloe, Feyrer, and Lovett. \$5.00 and long SASE to reserve. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

BLAKE'S DOUBLES #3 (all B7). Open for submissions of novella length or longer. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

HEART'S BLOOD: All new fanzine dedicated to the world of the vampire is now welcoming submissions of fiction, poetry, and art. We'd like work in any of the established universes (Anne Rice's *VAMPIRE CHRONICLES*, *THE LOST BOYS*, Chelsea Quinn Yarbro's *ST. GERMAIN*, etc.), or, if you prefer, in an original one. Due out summer of 1990. Please send submissions and inquiries to Sarah Cohen, Box 4395 Yale Station, New Haven, CT 06520, or to Valerie Meachum, B223 Bryan Hall, Michigan State University, East Lansing, MI 48826.

REMOTE CONTROL — all-media genzine. Issue #1 due out at Mostly Eastly Con in January 1990. Includes fiction by Agel, Brin, Gillilan, Kachmar, Laine, Leff, Mortimore, Paulsen, and Woldow. \$5.00 pre-publication deposit plus SASE for final notification. Now soliciting submissions of fiction and artwork for issue #2. Fandoms needed are *UNCLE, SW, ST, B&B, WISEGUY, LETHAL WEAPON, BAA BAA BLACK SHEEP, WAR OF THE WORLDS, SIMON AND SIMON, MAGNUM P.I.*, plus whatever else you can think of! Artists desperately needed! SASE for guidelines to: Kathy Agel, 57 West 2nd, Bayonne, NJ 07002.

SOUTHERN COMFORT 5.5 (all B7): This issue already contains quite a number of B/A stories, a few A/V and this time around, quite a few straight stories focusing on various characters. Submissions are still open. Planned for sometime this winter. SASE if interested. \$5.00 + business sized SASE to reserved. Planned for sometime over the winter. Remember—a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN SEVEN 5 (all B7) is planned for the winter. Stories by Paulson, Hintze, Green, Nussman & Taero, Morris & Morris, Janet Walker, Mulvey, Gerstner, Knights, Lorrah, Lantry, Hotaling, and many others. Art by Lovett, Gerstner, Virgil, Rosenthal, Landry, Molnar, Buffaloe, Hotaling and more. \$5.00 + business sized SASE to reserve. Remember—a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. I will consider submissions for future issues.

THE WOOKIEE COMMODE #8. Will there be "Another"? Have the Clone Wars claimed another casualty? Is

there enough fan interest out there to put another one of these suckers out?? Convince us! Accepting submissions now: Fiction and fact, poetry and art, stuff and nonsense. For submissions guidelines, SASE: Samia Martz, 701 West Hale Lake Rd., Warrensburg, MO 64093. Other correspondence: Dr. Mary K. Urhausen, Double D Press, 42 Three Mile Rd., Racine, WI 53402.

OTHER WORLDS

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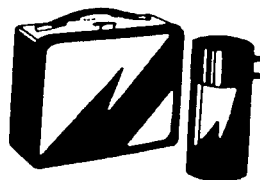
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The force is with him: Star Wars hero Mark Hamill and his wife Marilou take the kids for an afternoon outing in Hollywood

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